Dance

may 1946

Vol 20 #5

The Soviets Can Dance!

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Dance CALENDAR

MAY

Recitals

NEW YORK

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West & 79 St., 3-4 p.m.
May 2. Hadassah, Pearl Primus & Co., Dances of the Orient, Africa and Haiti.
May 16. La Meri & Co., Oriental Dance Patterns.

BROOKLYN INSTITUTE OF ARTS, 30 Lafayette Ave., Brooklyn, 8:30 p.m.
May 25. The American Dance, group concert.

CARNEGIE HALL, 57 St. & 7 Ave., 8:30 p.m.
May 6. Katherine Dunham & Co.

CENTRAL HIGH SCHOOL OF NEEDLE TRADES, 225 West 24th Street, 8:00 p.m.
May 12. Paul Draper and Josh White

COLUMBIA UNIVERSITY, 116 St. & B'way, 8:30 p.m.
May 10. Martha Graham & Co.

ETHNOLOGIC DANCE CENTER, 110 E. 59 St., 9-10 p.m. Tuesday and Wednesday each week.
La Meri & Co. with guest artists in dances from many lands.
May 7. Ruth St. Denis

HUNTER COLLEGE GYM, 68th St. & Park Ave. Eve.
May 12. Merce Cunningham
May 18. Community Folk Dance Center Annual Spring Festival.

METROPOLITAN OPERA HOUSE, B'way & 39 St., 8:30 p.m.
Through May 11. Ballet Theatre.

PAPER MILL PLAYHOUSE, Brookside Drive, Millburn, N. J. 2:45 p.m.
May 12. Young People's Dance Theatre

TIMES HALL, 240 W. 44 St., 8:30 pm.
May 3. Mat. Sybil Shearer.
May 7. Iris Mabry.
May 15. Rosita Montenegro.

STUDIO THEATRE, 108 W. 16 St., 8:30 p.m.
May 4, 5. Charles Weidman & Co.
May 18, 19. Matti Haim & Group.

STUDIO 90, Carnegie Hall, 8:30 Sundays.
Paul Swan recitals.

YMHA, 92 St. and Lexington Avenue, 3:30 p.m.
May 12. Anna Sokolow.
May 19. Pearl Primus
May 26. Demonstration by students of YM and YMHA dance classes.

Musicals

ARE YOU WITH IT? Century Theatre.
A carnival setting for Joan Roberts, Lew Parker, Johnny Downs.

BILLION DOLLAR BABY, Alvin Theatre.
The roaring 20's; dances by Jerome Robbins. Joan McCracken stars.

CALL ME MISTER, National Theatre.
A revue about ex-G.I.'s with dances by John Wray for Maria Karnilova, David Nillo and cast.

CAROUSEL, Majestic Theatre.
The New England version of Liliom with Bambi Lynn in de Mille's dances.

FOLLOW THE GIRLS, Broadhurst Theatre.
Until May 8. Gertrude Niesen stars.

LUTE SONG, Plymouth Theatre.
Lavish setting for a Chinese classic.

OKLAHOMA, St. James Theatre.
Now three years old. Agnes de Mille's dances.

RED MILL, 46 St. Theatre.
The Victor Herbert operetta.

SHOW BOAT, Ziegfeld Theatre.
Pearl Primus and Claude Marchant dance to Jerome Kern's music.

SONG OF NORWAY, Broadway Theatre.
Operetta based on Grieg's life and music.

ST. LOUIS WOMAN, Martin Beck Theatre.
Negro life in St. Louis during the gay 90's, with the Nicholas Brothers.

THREE TO MAKE READY, Adelphi Theatre.
A revue starring Ray Bolger with Harold Lang and Jane Deering, dancers.

Night Clubs

BOWMAN ROOM, Hotel Biltmore. Artini & Consuela, dance team.

CARNIVAL, Hotel Capitol. Hop, Skip & Jump, trio. Miriam LaVelle, acrobatic dancer.

COPACABANA. Samba Sirens, dancers.

COTILLION ROOM, Hotel Pierre. Enrica & Novello, dance team.

EL CHICO. Rozzino & Pilar Gomez.

EMBASSY CLUB. The Dancing Duanos.

GLASS HAT, Belmont Plaza. Paris in the Spring with Claire Reese, Dorothy Buckridge.

HAVANA-MADRID. Gypsy Markoff headlines the show.

ICE TERRACE, Hotel New Yorker. Belles and Blades, starring Adele Inge.

IRIDIUM ROOM, St. Regis. Ice Quakes of 1946, with Alice Farrar and George Arnold.

LATIN QUARTER. This is New York, a revue with dancing.

ZANZIBAR. The Hot Foot Operetta, starring Bill Robinson with Tip, Tap & Toe.

Movie Houses

ASTOR. The Kid From Brooklyn, starring Danny Kaye, Vera-Ellen, Virginia Mayo.

CAPITOL. On stage: Willie Shore, dancing comedian.

GLOBE. Make Mine Music, ballet sequences with Tatiana Riabouchinska and David Lichine.

RADIO CITY MUSIC HALL. On stage: On the Avenue, with Myrtill & Pacaud, adagio dancers, Corps de ballet and Rockettes. Settings by Bruno Maine.

ROXY. On stage: Beatrice Seckler & Lee Sherman until May 7.
May 8. Rosario & Antonio.

LOEW'S STATE. On Stage: Lynn, Royce and Nitza.

Folk Dancing

AMERICAN SQUARE DANCE GROUP, 1657 B'way. 2nd and 4th Saturdays 8:30-11 p.m.

ARLINGTON HALL, 19 St. Johns Place. Wednesdays 8-11 p.m.

CITY FOLK DANCE SOCIETY, 9 E. 59 St. Saturdays 9-11 p.m.

COMMUNITY FOLK DANCE CENTER, Arlington Hall, 9 St. Marks Place. Tuesdays and Fridays 8:30-11:30 p.m.

COUNTRY DANCE SOCIETY, Dalcroze School of Music, 130 W. 56 St. Thursdays 7:30-10:30 p.m.

INTERNATIONAL CENTER, YMCA, 341 E. 17 St. Mondays 7-9 p.m.

SQUARE DANCING, YWCA, Lexington Ave. & 53 St. Thursdays 8:30-11:30 p.m.

"SQUARES & ROUNDS", 5 W. 63 St. Wednesdays 8:30-11 p.m.

WEST SIDE BRANCH, YWCA, 501 W. 50 St. Tuesdays 8-11 p.m.

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CLEVELAND

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Dance

RIO DE JANEIRO . . .

Ballet da Juventude, which has been touring Brazil since its successful debut in December, plans a return engagement to Rio de Janeiro this month. Sponsored by Brazil's Student Athletic Federation and the Student's National Union, the company features dancers Tamara Capeller, Berta Rozanova, Vilma Lemos Cunta, Jacqueline Fonseca, Oneide Rodriques and Carlos Lette. Among the new works produced was a ballet, "Rondo Caprichoso," choreographed by Nini Theilade to music by Saint-Saens, and several ballets based on Brazilian folk themes.

LONDON . . .

Boris Kochno's Les Ballets des Champs Elysees became the first foreign ballet company to dance in London since the beginning of the war, opening recently under the patronage of the French Ambassador. "Le Lac des Cygnes," "L'Oiseau Bleu" and one act of "Coppelia" were among the ballets danced by soloists Solange Schwartz, Roland Petit, Jean Barbilée and company... Robert Helpmann's ballet, "Adam Zero," a history of man in dance, premiered in London on April 10, while on April 9 Blackpool audiences viewed the debut of International Ballet's "Masque of Commus"...A new periodical, "Ballet Today," has appeared on London newsstands...C. Beaumont will publish a new book about Sadler's Wells... International Ballet will present a two-week program in Leeds, Yorkshire this month...The Anglo-Polish Ballet, now touring India and the East, returns to England the end of May...A comprehensive Ballet Exhibition is being held in the City Art Gallery, Newcastle-On-Tyne.

HOLLYWOOD . . .

Massine is calling on every available ballet dancer for the elaborate dance sequence in 20th Century-Fox's "Carnival in Costa Rica" which he will stage with Robert Bell... Ivan Kirov was incapacitated by his recent illness and doctors cannot predict when he will be able to dance again...Zorina, who is to wed Goddard Lieberson, will forsake dance for the legitimate theatre...Margo is leaving the stage for free-lance screen work...Iva Kitchell, dance satirist, spoofed ballerinas and lampooned modern dancers in her recent appearance at the Wilshire Ebell Theatre... Triana and group are repeating their successful "Dance Fiesta" at the War Memorial Opera House in San Francisco.

RUSSIA . . .

The Kirov Theatre celebrated the fiftieth anniversary of the first performance of "Swan Lake" with a new and lavish version by Lopukhov, in which the first and third act music-cuts were restored and new dances staged. Dudinskaya danced the Odette-Odile role, Sergeyev was seen as Siegfried and Gerbek as the sorcerer Rotbardt...The Kazan Opera Theatre in the Tartar Republic premiered a new opera by Mikhail Yudin, based on Tartar heroism in the war, in which former flyers appeared in the leading roles. ...After four years, the Kharkov Opera has resumed activities with a revival of Glinka's "Ivan Susanin," which was also the work chosen to open a new 2000-seat theatre in Novosibirsk ...Ballerina Olga Lepeshinskaya recently returned from a tour of Eastern Europe... . . . Foreign publishers are reported bidding for the rights to the important "Memoirs of a Ballet Master," by A. P. Slushkovsky, which was published in Moscow in 1940 and deals with the dance and theater in 19th century Russia.

CHICAGO . . .

Ruth Page presented her new ballet, "The Bells", on April 26 with music by Darius Milhaud and scenery and costumes by Isamu Noguchi. Dancers in the ballet, based on Poe's poem, included Berenice Holmes, Robert Josias and Jerome Andrews...Chickie Johnson, daughter of Chic, is the understudy to ballerina Eleanor Tennis in "Laffing Room Only"...George Hecht, formerly a soloist with the Littlefield Ballet, has replaced Ben Olmstead in the leading dance role in "Polonaise."

CANADA . . .

Mona McBirney is now in Canada representing London's Royal Academy of Dancing, and will coach teachers and students for the R.A.D. examinations that Phyllis Bedells, noted English dancer, will hold later for the 200 Canadian applicants ...Ballet Theatre's recent engagement occasioned tributes for the company's Canadian dancers: Mildred Herman of Toronto, Fernand Nault of Montreal and Margaret Banks of Vancouver. In Montreal during the tour Anton Dolin was interviewed during two radio programs at French and English stations.

It Wasn't Easy..

Our pleasant relations with the dance field, have always been a keen source of satisfaction to us, at MAHARAM, and we consider it a privilege to voice our appreciation of your friendship at the close of this recital season. All over America, clever and colorful dance school recitals have been staged this season. We're proud that our foresight and planning contributed to the success of these recitals. And YOUR cooperation helped us overcome unavoidable stock and delivery difficulties. But, here's good news! . . . We're beginning to see daylight! Soon—very soon—we expect limited stocks to expand and more fabrics and colors to become available.

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When your studio has been authorized by your State Board of Education for the instruction of servicemen under the Veteran's Administration Bill of Rights, please notify Dance for publication of this list, as a help to the dancer.

Aennchen, 7040 W. Garrett Rd., Upper Darby, Pa.
Phil Hayden, 6 Dupont Circle, Washington, D. C.
Mabel Horsey, 1697 Broadway, New York City
McCune School, 200 N. Main, Salt Lake City, Utah
Ivan Novikoff, 215 Medical Arts Bldg., Seattle, Wash.
Arthur Prince, 855 So. La Brea, Los Angeles, Calif.
School of Dance Arts, 819 Carnegie Hall, N. Y. C.
Jan Veen, 26 The Fenway, Boston, Mass.
Waiman Associates, 1658 Broadway, New York 19.

Readers Write

Sirs:

Your article by Mura Dehn in the February Dance on jitterbugging has created a false impression. For years we ballroom teachers have tried to keep jitterbugs off the dance floors and discourage the teaching of jazz dancing in our studios. To claim that this violent form of dance is a "folk art" and an expression of the American people doesn't make it acceptable as a social dance.

P. R. LYNN

Flushing, N. Y.

(Ed. Note: Dance has not created a false impression. Miss Dehn stated the facts in the development of jazz dancing in America, which facts establish it as a folk expression.)

Sirs:

There appeared in your February issue a picture of Belle Rosette and one of the drummers who participated in the Caribbean Festival, which was held on December 9, 1945. Below the picture were the names of Belle Rosette and Coker. I beg to correct this error as it was a picture of myself, Alphonse Cimber, and not Norman Coker.

ALPHONSE CIMBER

New York, N. Y.

Sirs:

I am working my way back eastward to New York on a two-month tour. All in all, times are certainly more normal than last season; one can get sleeping reservations and service, hotels will hold reserved rooms, food is improving. Men are filtering back into the audiences, particularly in colleges, and the applause is noticeable. The public in general wants comedy, glamour, gaiety. Dance studios everywhere are overflowing. It is clear that the dance is thriving all over the country, which is heartening news.

MIRIAM MARMEIN

Madison, Wis.

Sirs:

Thank you for your fine March issue which featured the excellent article on the Chinese Dance. I have long wanted to read a concise article on that topic, and I appreciate the serious purpose behind your magazine which made its publication possible.

MICHAEL DENVERS

Dance

VOLUME XX May, 1946 NUMBER 5

Rudolf Orthwine, Editor and Publisher

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Executive Editor: Ruthella Wade
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DIRECTOR OF PROMOTION AND ADVERTISING:
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PHOTOGRAPHERS: Constantine
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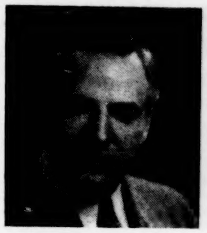
COVER: Ballet on blades—The color camera captures Donna Atwood, star of "Ice-Capades of 1946," in a breath-taking split on skates. The popular ice extravaganza is currently on a long-run nationwide tour. Kodachrome by Bradley Smith.

FROM THE EDITOR

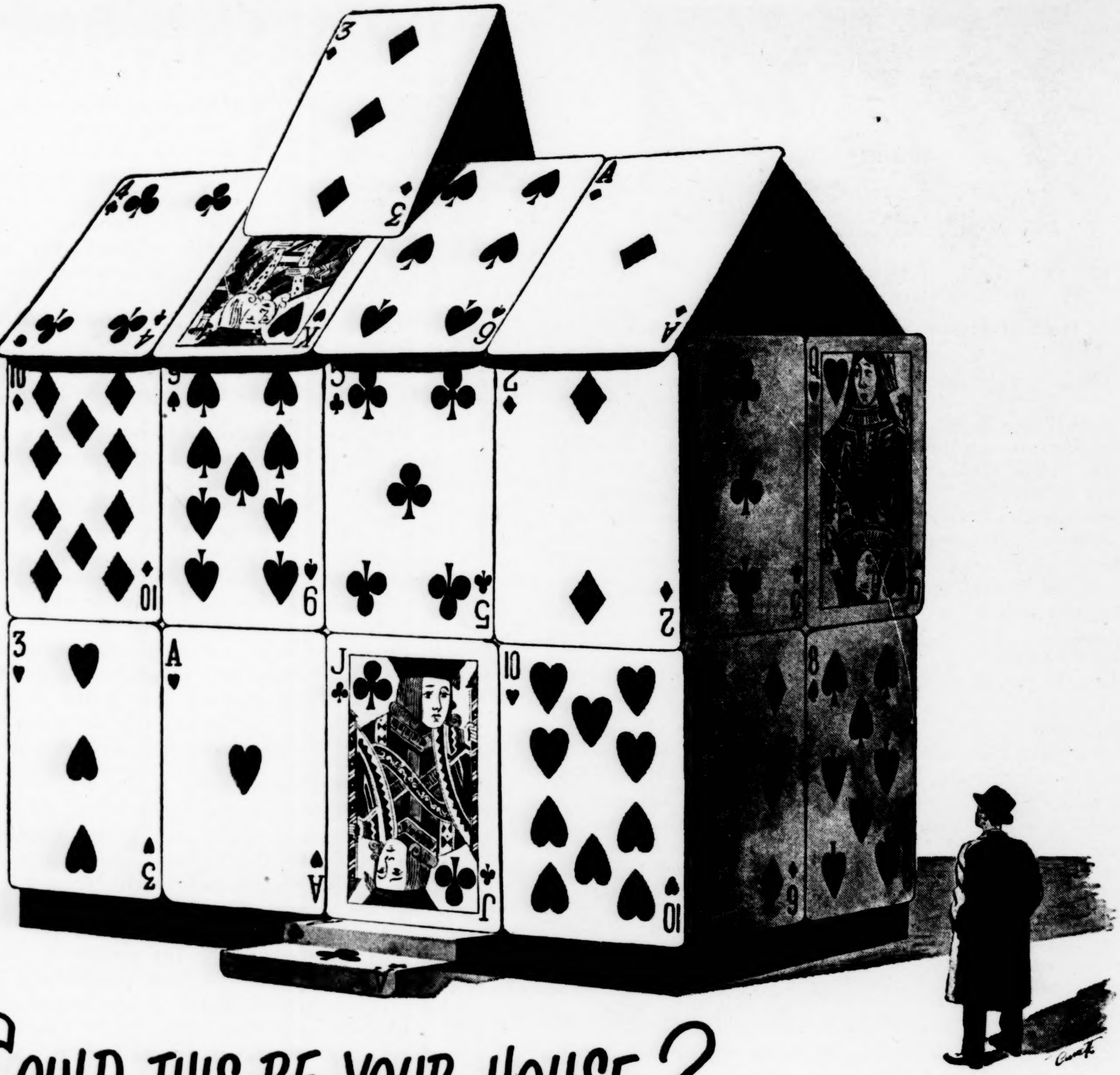


THE recent announcement of the long-overdue split between Lucia Chase (who is Ballet Theatre) and the Hurok office, establishes Anton Dolin, the keen Irish ballet dancer, with his partner, Alicia Markova, as the outstanding figures on the American ballet scene. It will be interesting to watch the outcome of this break. Although this is the longest period that Hurok has held a contract with a major ballet company, it is also the first time that the split was not of his own volition.

On previous occasions, it was always Hurok who dropped the ballet companies because of weak financial backing but this time the financial backing was as strong as the Rock of Gibraltar. Lucia Chase, reputedly among the ten richest women in America, is, in private life, the widow of Thomas Ewing, Jr. who inherited the vast Cochrane estate. She is intensely devoted to dance. Whatever happens in policy or management of Ballet Theatre today is under her absolute control. If her associates, who at the present time enjoy her full confidence, are capable of proper management and can build Ballet Theatre on a high artistic standard, there need be no misgivings over the break-up of the company.

Hurok's new company, to be known as Hurok's Russian Ballet-Markova-Dolin Company with Dolin as co-director and with the Marquis de Cuevas as artistic collaborator (bringing some of his productions from Ballet International to the repertory) will appear at the Metropolitan Opera House next season. At the present time, it seems that the chances for Dolin and Markova are a lot brighter. Markova and Dolin, are no doubt the best publicized ballet team in America today. Dolin is at the same time a clever and most experienced artistic director. He understands the theatre from box-office to backstage. He knows what the public likes and does not hesitate to deliver it.

It takes capital to organize a large ballet company and keep it going permanently, and I suppose this will be the case until someone establishes an endowment to run a ballet group on a high artistic level, or until ballet is supported by the state as in Soviet Russia—where it is still presented in all the splendor of the days of the Czars, when over one million rubles were expended yearly for its upkeep. Although Ballet Theatre has played to full houses in the last three years, it is reported that Lucia Chase has spent more than one million dollars and so far has derived no actual profit from the enterprise. Yet, I venture to say that ballet in America has increased one thousand percent from the 1934 low to its envied position in public favor today. Ballet Theatre undoubtedly has made a good name in American Ballet and the Markova-Dolin company will be a notable addition in the expanding ballet scene.



COULD THIS BE YOUR HOUSE?

Now that the war's over and a lot more civilian goods are on the market, it's a big temptation to spend just about all you make, and not put anything aside.

But to fall for that temptation is plenty dangerous. It's like trying to live in the house above—a house that might come tumbling down about your ears at the first little blow of hard luck.

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Hurok, famous for the "personal touch," congratulates Alicia Markova backstage at the ballet.

S. HUROK presents

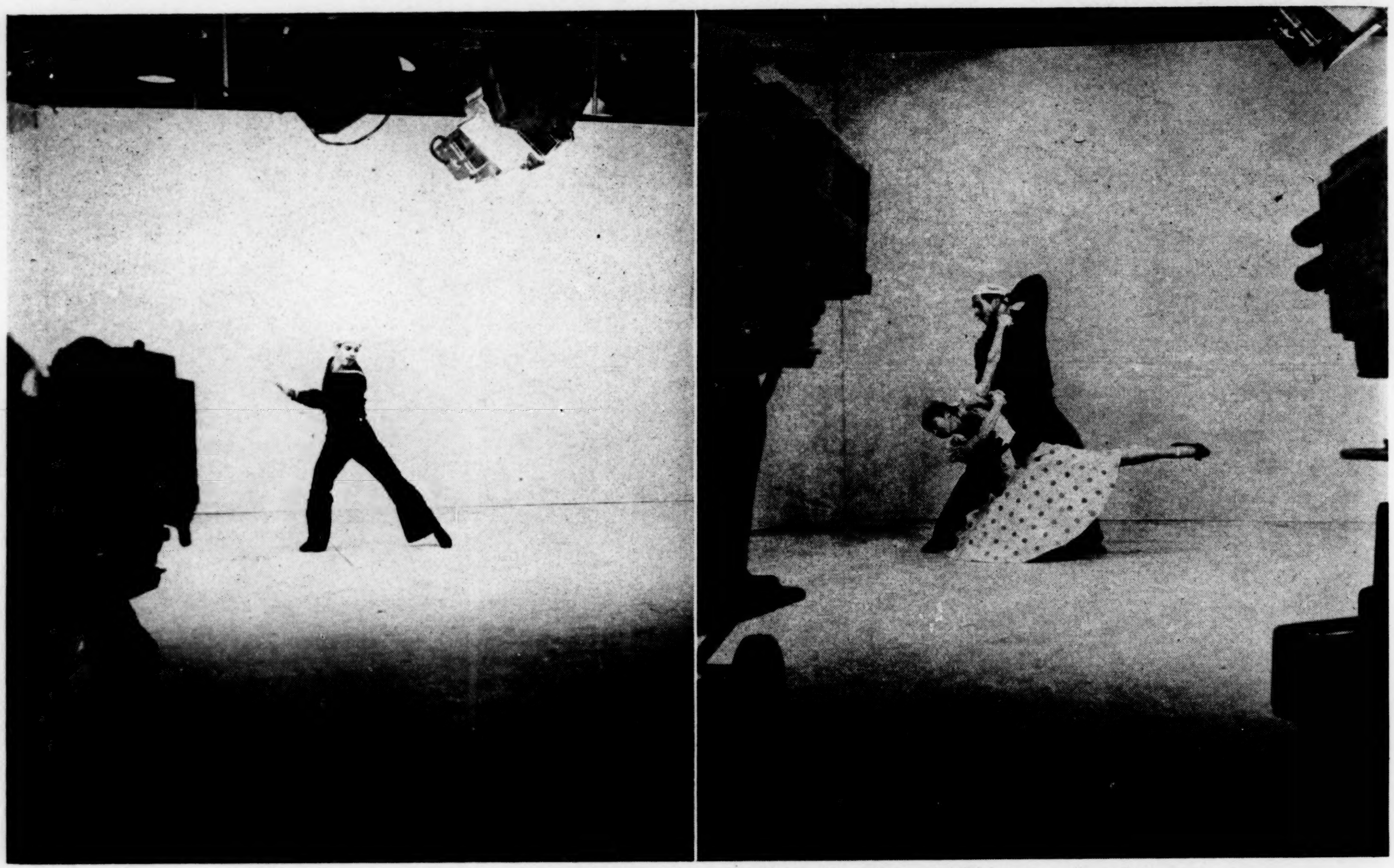
by BETH MYERS

an impresario who does well by his clients—and also by himself

S. Hurok, who has made a fortune out of his unique approach to the booking industry, has a hint to give the other boys in the same trade. For Hurok, who has sponsored few failures in his spectacular career as impresario for talent known and unknown, has proved one thing—progressivism pays. One of the biggest things he has done for himself and the entertainment world is to push through the barriers of race prejudice and bring forward Negro artists, of whom Marian Anderson and Katherine Dunham are two. Likewise he is frankly interested in an international exchange of artists and is presently engaged in plans along this line. For Hurok, shrewd middle-man that he is, knows the American public. His ventures are not especially prompted out of the goodness of his heart or because of faith in any cause—he is a business man who has found that the man who sticks his neck out gets to the line first.

When "S. Hurok Presents," it's a big day for an artist. It generally means a steady income for life and plenty of publicity, too. Hurok pushes his artists, they say, and there have been run-ins and breakdowns and bad feelings as may be expected in this business, but the over-all picture reveals constructively publicized performers maintaining, for the most part,

(*continued on page* 38)



Robert Pagent and Pauline Koner dance "It's a Date" in the televised "Choreotones" series.

TERPSICHORE AMONG THE MEGACYCLES

the dance is destined for featured billing in the promised show world of television

by MAURICE STOLLER

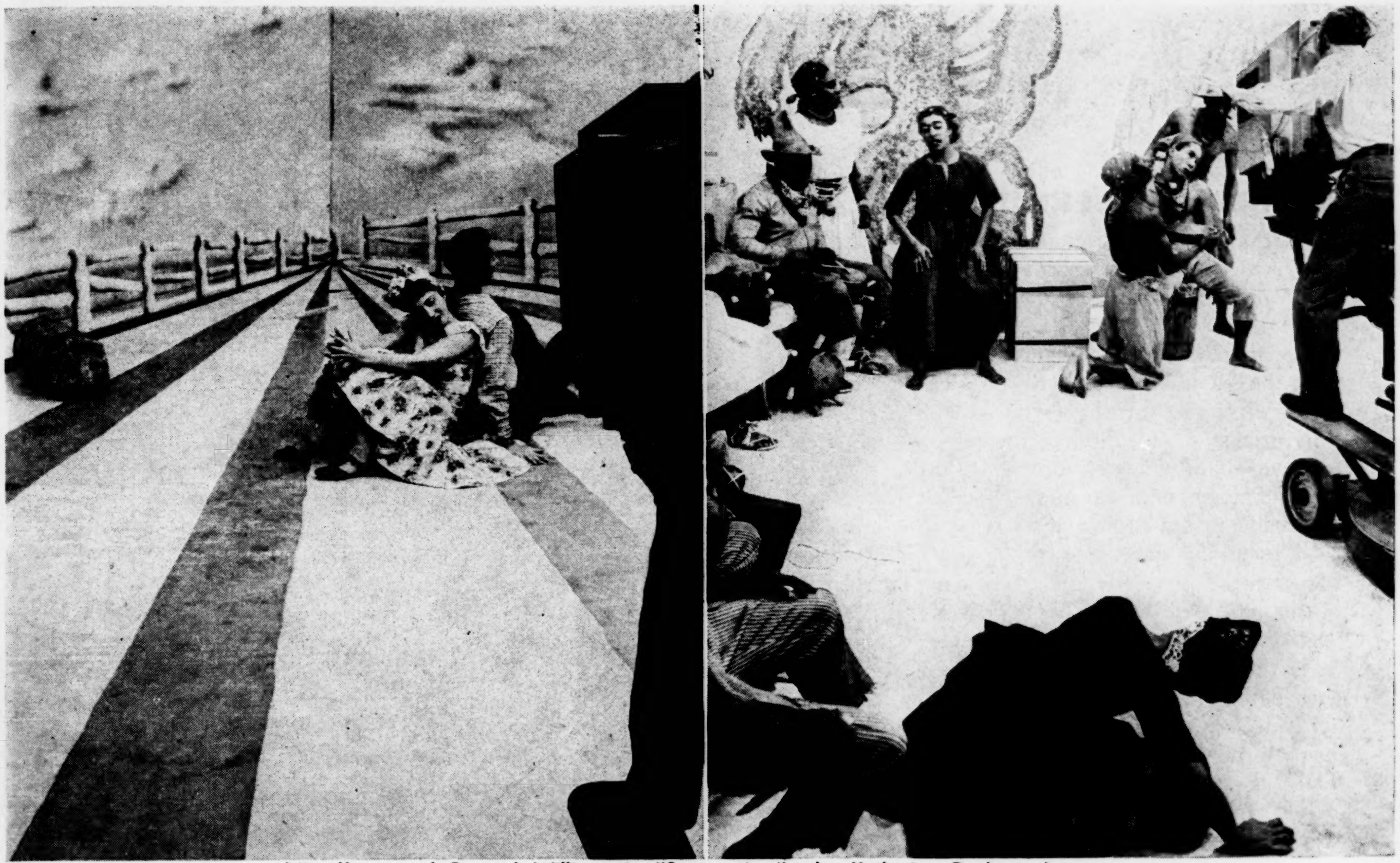
AFTER being obliterated under radio ether for a quarter of a century, dance is about to assume its rightful place on the airwaves via improved television. Years of engineering experimentation have yielded a "stratovision" technique, developed from military radar, which makes possible air-borne transmission of sight and sound signals that is promised to be "as vivid as a Van Gogh painting." Soon fights, fires, quiz shows, political pyrotechnics—and the dance—will be on view in the American home as the 5000 antiquated television sets in the greater New York area alone are replaced by a hoped-for million or more stratovision sets.

Judging from the files at Columbia Broadcasting System and the National Broadcasting Company, dance programs promise to become as popular as good music on the radio. In the words of Ben Feiner of CBS, "Television being a visual medium and dance being a visual art, they simply go hand in glove. There is no other art that combines beauty of rhythmic movement with expressive pantomime—an ideal source of pleasure for the spectator."

Dancers were among the first to be programmed when live shows were introduced to television just before the war. At NBC in 1939, Martha Graham was one of the first to flit across the then-crude screen, while at CBS, in July of 1941, a couple of Arthur Murray dancers claimed initial honors. They were followed by the Country Dance Society in a program of square dances; Deenah Clark, Hawaiian dancer; and Estelle and Leroy, a ballroom team. At the

S M T W T F S
BUS STOP

Limited stage area calls for few props on set.



Miss Koner and Bernard Williams in "Summertime"; the Katherine Dunham dancers.

moment, CBS is televising a regular Sunday night dance program, and NBC is stressing dance to a greater extent than ever before.

This, of course, is only a beginning. Television executives see a deluge of dancing on the megacycles, comparable to the "gold rush" in the early days of talking pictures when legitimate actors struck it rich. In the past six months alone, out of five shows a week scheduled for televising by CBS, a dance program was billed regularly for one of the five spots. Among those who appeared on the Sunday night dance bills were Valerie Bettis and her group, the Katherine Dunham company, Atty Van Den Berg of the Jooss Ballet, Iva Kitchell, Bambi Linn, Pauline Koner, Bob Pagent, Elmira Beay and Talley Beatty in a production based on the music of *Showboat.* In April an ice ballet was televised for the first time, and there has been experimenting with dance in full color. CBS recently announced the addition of a department of dance with Paul Belanger in charge of choreography, and James McNaughton supervising decor.

The technical end of television has a special bearing on the dance. Take the close-up, for instance. It will bring the dancer not merely into your parlor, but right into your lap, figuratively speaking. The silhouette has provided some fantastic effects, as also has superimposition. The latter, worked with a second camera, makes it possible to see the dancer's face or part of body in closeup, and in miniature full figure at the same time.

Dancers who have worked in the movie studios find technical conditions comparable to television. There are the same type of lights (only stronger), the same microphone booms and, of course, the cameras, using no film. But except for a four or five hour period of rehearsal in order to plot the "camera-wise" routines on a stage approximately twenty-four by twenty feet (somewhat smaller than average theatre stages), the actual performance is continuous, exactly as behind the footlights.

The dance has been flourishing at Rockefeller Center, too. Most recently NBC television programs have featured the Hartmans, the DeMarcos, Buddy Pepper in an oldtime minstrel show, and members of the Hall Johnson Choir, who danced out music-stories in Haitian settings. Last Christmas the studio presented a *Peter the Wolf* ballet.

Warren Wade, executive director in charge of television at NBC, is programming dance in the same proportions as the public is enjoying it now in opera, musicals, movies and night clubs. Under that policy, naturally, the revue and vaudeville styles of dancing have taken precedence over the "modern" school or the ballet on the NBC bill of fare.

The outlook for dancing in television is encouraging. Comes the day when eurythmics will replace calisthenics and ballet the soap opera. What a wonderful morning that will be! The Greeks, who had a word for just about everything, frequently resorted to dance where words were inadequate. May we hope that some television announcer one historic day, unable to look his audience in the face after endless repetitions of the commercial, suddenly breaks into the middle of the "plug" to say:

"Shall we dance?"

WHAT'S WRONG WITH Ballet?

by **WALTER TERRY**

THERE are few things more useless than destructive criticism or a negative approach to one's subject. This does not mean that the critic must always be "nice" and like everything indiscriminately; to the contrary, but it does mean that he should attempt to offer suggestions for the obliterating of those flaws he perceives. On this premise, I would like to jot down a thought or two about what is wrong with the ballet (in my opinion) and to indicate what changes are advisable to erase these wrongs.

The major flaw in our current ballet productions is the generally messy dancing of the corps de ballet. One would have to be myopic to miss seeing the liberties which ensemble dancers take with the choreographer's plan, for a visit to almost any ballet which makes use of group movement will disclose an arabesque held a fraction too long, a pattern which suddenly bulges in the wrong place, a staggered line (when a straight one is called for), a divergence of opinion on what the rhythm is and an indication that it is every man for himself instead of all for one and one for all. Surprisingly enough, this hectic state of affairs is not usually the fault of the corps de ballet members themselves. Of course there are individuals who fancy themselves as soloists before their time and who try to attract attention by sustaining an attitude beyond the prescribed time, whipping off more pirouettes than the choreographer called for and by just plain hamming. These ill-advised youngsters not only spoil the patterns of dance, they appear ridiculous to any intelligent beholder.

The main reasons for sub-standard ensemble dancing are, I think, lack of sufficient rehearsals and absence of stern direction. Most of the major ballet companies have enormous repertories built up over a series of seasons and if ballets contained in these repertories are to be successfully produced they must be rehearsed constantly. There are changes in personnel from season to season and a new dancer cannot be expected to learn a sheaf of corps de ballet roles on the strength of one or two rehearsals of each. The newcomer even requires rehearsals in such established classics as *Swan Lake,* for each company has its special version of the classic or at least a "company style" necessary to its effective performing. The director must be adamant in his demand for team work and take time off at rehearsals to explain to his overly individualistic company members that awareness of group functions and unity of action are essential to the fulfillment of the choreographer's plan.

The problem of how to fit enough rehearsal periods into a tour of one-night stands or into a long New York season, I leave to the company director and ballet master. Smaller repertories may be the answer or better yet, if the company can afford it, extensive rehearsals in late summer before the opening of a new season. We all know that corps de ballet dancing can be exciting, the Ballet Theatre in its first season at the Center Theatre proved that, and if it can be done once it can be done again.

This may be blasphemy as far as balletomanes are concerned, but I believe that modern dance training would benefit the ballet dancer. He need not become a modern dancer nor even attempt to master advanced modern dance technique, but he will find in modern dance certain principles of dance movement which will help him to become a finer artist of the ballet. First of all, modern dance training would help the ballet dancer to become a more valuable corps de ballet member, since modern dance stresses group activity. The student is coached not only in matters of direction as related to space usage, but also in direction as it is related to choreographic pattern and the movements of dancers in a group. This training, which develops sensitivity for what one's neighbor is doing, consitutes a modern dance value applicable to ballet. The ballet dancer will discover that such principles of group movement govern the realm of glissades and jetés as well as the arena of contractions and releases.

Notice how many young ballet dancers appear to be stiff in their torsos, how leg actions sparkle below a seemingly lifeless body and how they appear to "execute" rather than dance. The great ones in ballet and the up-and-coming young ballet performers use their torsos well, for dance instinct tells them that the entire body must dance. Watch Youskevitch lean into a lateral jeté, Danilova stretch her torso out as if in search of escape as the Saracen in *Raymonda* holds her waist during a supported turn, or recall the spinal shudderings of anguish and despair which made Markova's dancing in *Rouge et Noir* so moving. Such instinctive and correct use of body movement by the great artists of ballet and by lesser known performers of similar gift make for emotionally compelling performances and for pure dancing which is smooth and not disjointed, flowing rather than fragmentary. It is silly, ugly and kinetically wrong to do a glissade with the feet and legs and permit the body to be carried along as a dead weight; movement of one portion of the

(*continued on page* 43)

Specter of the Rose

BEN HECHT, Hollywood's Katzenjammer Kid, is at it again with his extraordinary *Specter of the Rose*. This picture will infuriate the movie moguls because it does not have Greer Garson and Gregory Peck in the cast. It will probably infuriate the balletomanes because Hecht could not clear rights to the original *Specter* and commissioned Tamara Geva to do the choreography and George Antheil the score.

Hecht selected *Specter of the Rose* as his central ballet in the picture because it coincided neatly with the plot of his original story—and also because it focusses audience attention on two main dancers. He got

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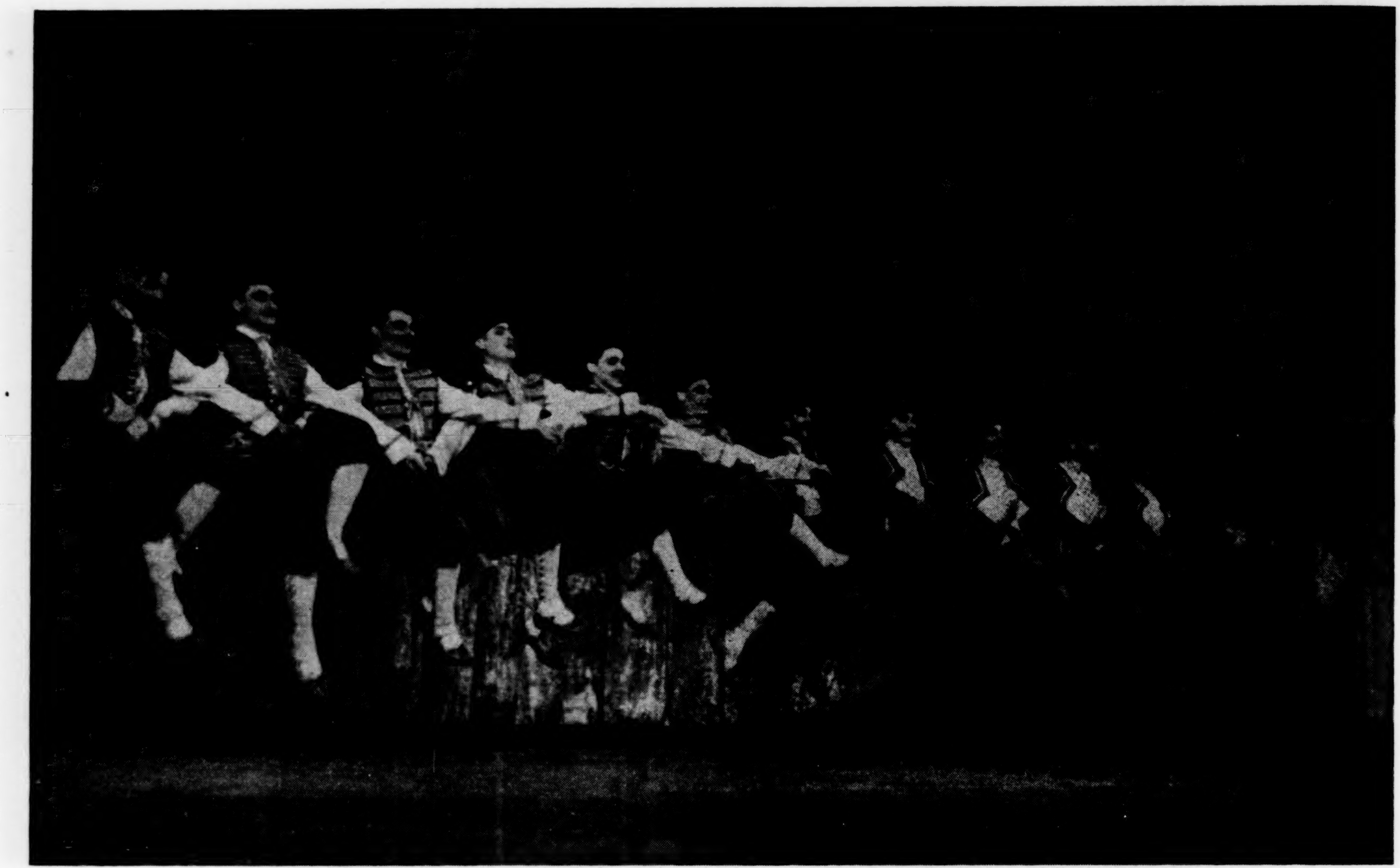

Male Rockettes, Russian style, kick up their heels in the "Koukenesti", Serbian folk dance.

The Soviets Can Dance!

by EDWIN S. SMITH

I SPENT two months in the summer of 1945 in the Soviet Union at the invitation of the Society for Cultural Relations and Foreign Countries. The visit proved to be a "grand tour" of the world of Soviet cultural expression—in theatre, opera, dance, music, art, architecture, education and science. I covered a broad section of the Western area of the country, including Moscow, Leningrad, Kiev, Stalingrad, and the capitals of Georgia, Armenia and Azerbaijan. It was significant of Soviet civilization that, although the Soviet Union was just emerging from the horrors and devastation of the greatest of modern wars and had suffered untold cruelties and damage from the Nazis, culture was flourishing. Theatres were open everywhere, playing as always to packed houses. This had been true even during the war whenever bombing and seige conditions permitted. Culture seems as essential to the Soviet people as food and clothing. The finest entertainment is within the reach of every purse and never far distant from any Soviet citizen's home, even in the most rural districts.

I was especially interested in the Soviet dance because dancing is an art form on which I had always been inclined to be "bearish." This has particularly disturbed me because I have a daughter who is training to be a dancer! As a fond and dutiful father I had gone with her often to the ballet and, while by no means bored, I was embarrassed at my steady pulse and comparative calm when all about me was a din of applause and bravos.

The first ballet I saw in Russia was *Giselle* with Ulanova dancing the title role at the Bolshoi theatre. When the final curtain fell I was in a mood of exaltation that comes but rarely in one's theatre-going experience. Certain outstanding performances of Shakespeare in my own country had left me similarly choked with an emotion that only the most vigorous clapping could reduce to bearable proportions.

I had always affected a certain aesthetic disdain for the classical ballet. Here were, in full measure, all the elements of that adverse judgment. Number one, a preposterously sentimental story of a poor village girl who dies of her unrequited love for a noble youth, and thereupon proceeds, in the company of other ghostly maidens similarly bereft, to drive him toward madness. Secondly, eighteenth century ballet music, tuneful, agreeable but depthless. Finally, a whole evening of the gamut of conventional ballet steps, with hardly a "spontaneous" natural motion to the dancers' credit. Or so my intellect might have reasoned.

a first-hand report on the current Russian ballet scene from an eyewitness observer

Actually I was beyond and above reasoning, on a plane of the most intimate contact with a form of beauty which had completely ensnared and captivated me, which had done something as potent to my sensibilities as a splendidly acted and spoken evening of great dramatic poetry.

I have talked with business men, correspondents, and scientists from America who have been through this same experience. What is the answer? The staging of a Bolshoi ballet is lavish and artistic. The effects which its directors and technicians achieve with lighting to evoke a desired mood are simply extraordinary. The orchestra is large and well-directed. Actually, all these are but the trappings of a beauty which derives principally from the choreography and the skill of the individual dancers and ensemble. In the hands, bodies and feet of such artists as these the "artificiality" of the ballet is distilled into a sure, vigorous and utterly poetic expression. Ulanova is a flowing poem of movement and feeling. She is as contained as a sonnet and as exciting as an imaginative phrase that stabs the heart.

The extraordinary physical vitality of the Russian men dancers has been often noted. Not only do they leap about prodigiously, but their masculine expressiveness is as evident as the straightforward femininity of their partners.

I saw other notable Russian ballerinas—Dudinskaya in *Swan Lake* at the Kirov State Opera Theatre in Leningrad, and Lepishinskaya in Tchaikowsky's *Nutcracker* at the Bolshoi.

Lepishinskaya, with whom I had a long talk about Soviet dance (with whom also, God rest my soul, I even danced at a party at the American Embassy) excellently typifies the highly talented and intelligent Russian artist. Like other actors and dancers, she performed countless times at the front, even dancing on the wing of an aeroplane when no better footing was offered. She has been a member of the Supreme Soviet and is an Honored Artist of the Republic. She is up to her neck in various cultural responsibilities, but still manages to preserve great poise and unforced charm.

From her I learned how the Soviet dancers are trained. There are many Dance Institutes throughout the Soviet Union, three in Moscow alone. The promising child enters such an institute at the age of nine or ten and stays ten years. He receives a regular education during this period in addition to the systematic dance training. In the last two or three years stress is laid on such subjects as music, the history of the theatre, and of art. Incidentally, piano is taught to all children from the beginning of their institute experience.

The youngsters soon learn to have confidence on the stage itself. Ten-and eleven-year-olds regularly dance at the Bolshoi and other ballet theatres when opportunity affords. I saw a group of such youngsters in the *Nutcracker* ballet, a charming Christmas story in which children play an important part. They were already accomplished dancers with none of the overstrained or overtrained appearance of the typical prodigy. Their childish naturalness was as gratifying as their talent.

Lepishinskaya is the most perfectly equipped, technically, of any dancer I have seen. In the *Nutcracker* ballet she hovered over the joyous doings of the children with the mobile ease and tender spirit of a true fairy godmother.

Though the ballet is the most distinctive of the Soviet dance forms, it by no means monopolizes the dance scene. Folk dance ensembles, composed of trained professionals, are literally everywhere. I saw such ensembles in the Ukraine, Armenia, Georgia and Azerbaijan. The Armenian ensemble had three hundred performers. They not only dance in all thirty-eight districts of the Republic (Armenia is a tiny country with a population of about a million and a quarter), but at harvest season they break up into brigades and visit the collective farms.

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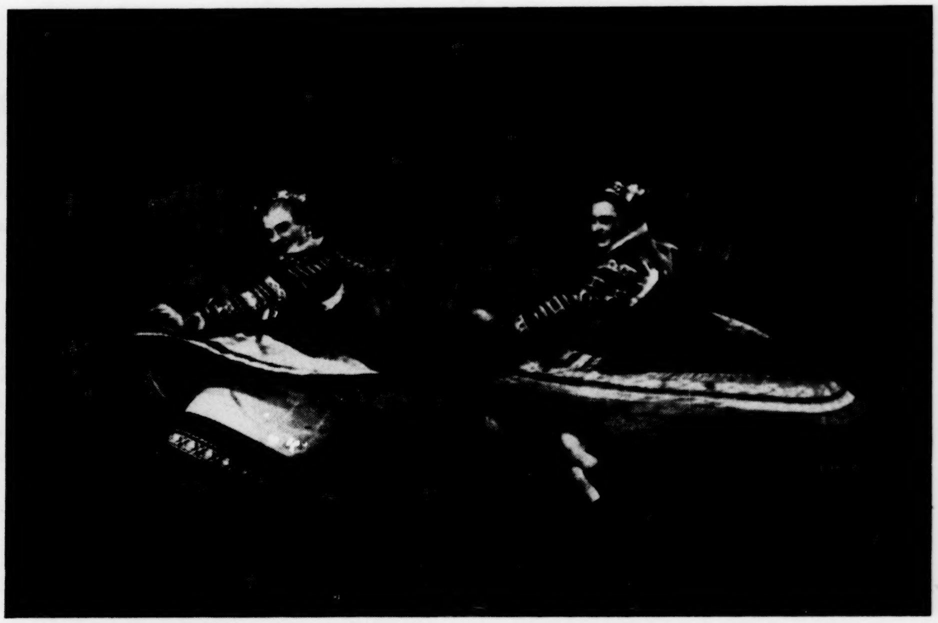
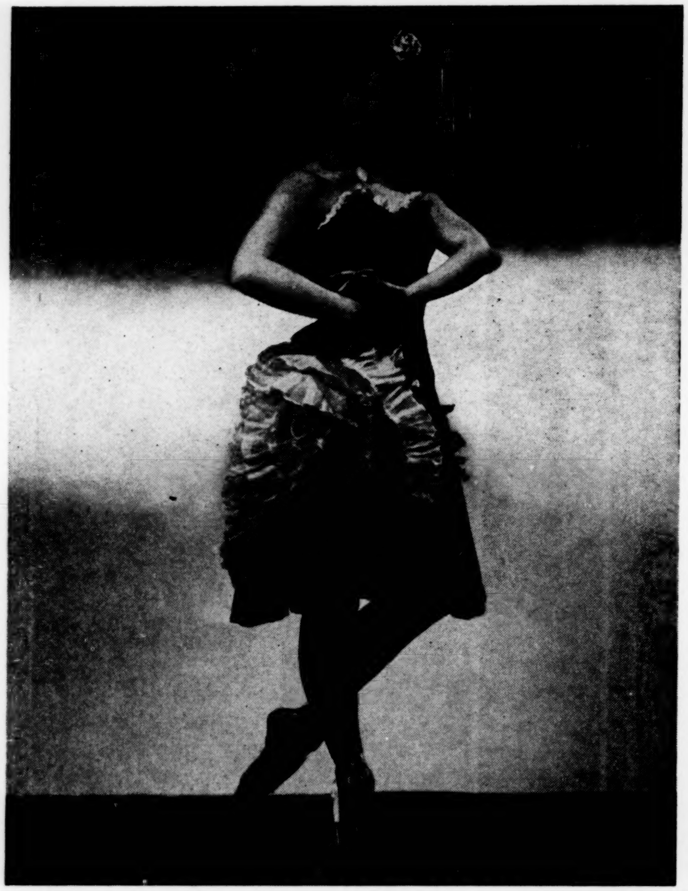
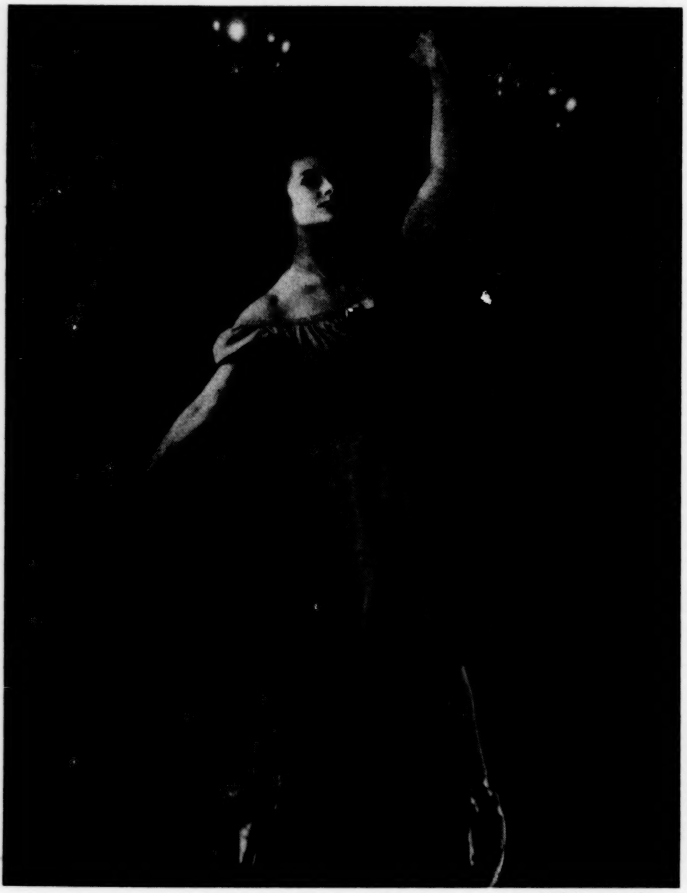
Galina Belikova and Valentine Kharitonova.



Skirts and pigtails flying, N. Pogoretskaya and L. Golovanov dance a spirited Polish Mazurka.



Walter E. Owen



Walter E. Owen

PAN-AMERICAN *Ballerinas*

Canada, Cuba and the U.S. contribute to the dance

ALICIA ALONSO (above) Cuban-born ballerina shown here in the title role of "Giselle," has achieved distinction in lyric and dramatic, as well as comic roles.

ANNA ISTOMINA (above left) was born in Vancouver, British Colombia. She danced with the Massine ballet, and has appeared in several Broadway musicals.

MARY ELLEN MOYLAN (left) rose to stardom from the corps de ballet in less than two years. A Floridian, she was recently featured in "Day Before Spring."

DUDLEY-MASLOW-BALES

a trio of young moderns finds success in dances created "of the people"

by DORIS HERING

MANY people look upon modern dance as high-brow fare, interesting to only a super-intellectual minority. And they tend to regard the dancer as a strange creature on a lonely pedestal.

Some modern dancers thrive in this esoteric atmosphere, but others, like the Dudley-Maslow-Bales Trio, have a broader view. In fact, since they first joined forces in the spring of 1942, this young threesome has been deftly kicking over the pedestals of intellectual sophistry to cavort their way into the hearts of audiences all over the country.

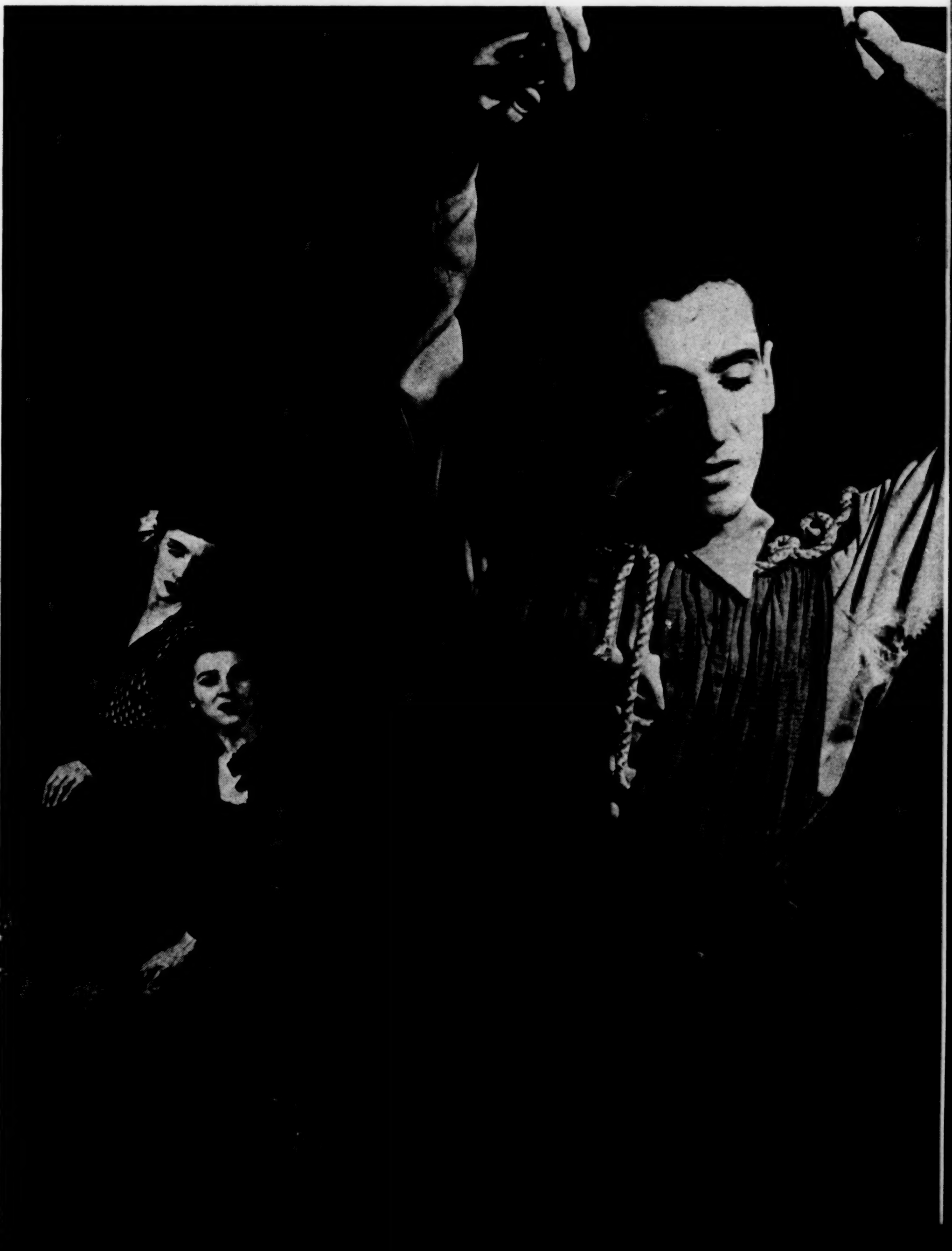
Before that, William Bales (known to Broadway as choreographer for the Theatre Guild hit, *A Winter's Tale*) had divided his time between Broadway, the Music Hall Ballet and the Humphrey-Weidman Group. Jane Dudley and Sophie Maslow toured with Martha Graham. Sheer accident brought them together. They had been chosen to share, as three soloists, a program sponsored by the *Dance Observer*. No one wanted to "open" the program. They collaborated on a trio—the rollicking Bach *Gigue,* which, in augmented form, still opens their concerts.

It is hard to say what impresses audiences most — the ironic wistfulness of Sophie Maslow's *Dust Bowl Ballads;* the fierce power of Jane Dudley's *Cante Flamenco;* the devil-may-care boyishness of William Bales's *To a Green Mountain Boy;* or the realization that these three have an unconscious unity of approach with no vestige of artiness and aloofness. Everywhere, they have succeeded in proving that respect for one's audience, personal charm and downright good dancing are an unbeatable combination . . . a combination that has produced the mellowness of *Folksay,* the robust fun of *Partisan Journey* and the stark bitterness of *Short Story.* All these themes have grown simply and naturally from the very heart of the common people they understand so deeply and whose spirit they express so eloquently. As one soldier at an Army camp show put it, "There weren't any words to follow, like in a play, but I understood them."

The Trio does resort to speech for some of dances. Part of the fun of *As Poor Richard Says* is in the Benjamin Franklin witticisms quoted by Mr. Bales or lettered, for everyone to read, in a huge prop book set on an easel.

With such easy-to-share subject matter on each program, the Trio has risked criticism from the modern dance purists for "playing down" to the audience, and for being "popular."

As Sophie Maslow explains, "We're popular, if by 'popular' you mean 'of the people.' But this is the Age of the Common Man, and it is the common people who are the backbone and the strength and hope of our civilization and our culture. We as artists, and above all, as thinking people, are touched by the problems of our fellow man because they are our own problems. We are constantly aware of our relationship to him. In our dancing we try to express a common emotional experience. If we succeed, then we have helped make the modern dance healthier and more vital as an art form."



Arnold Eagle

Jane Dudley, Sophie Maslow and William Bales in a sequence from their "Spanish Suite."

"Annie

dancing

Lubov Roudenko, the featured dancer of *Annie Get Your Gun,* is the latest thing in musical comedy cowgirls—one with a continental accent. Miss Roudenko was born in Bulgaria of Russian parentage, spent her childhood in Paris, and was a soloist with the Ballet Russe, but she has, to all intents and purposes, become typed in recent years as a terpsichorean cowgirl: first in *Rodeo,* then in *Nellie Bly,* and now in the Rodgers-Hammerstein opus.

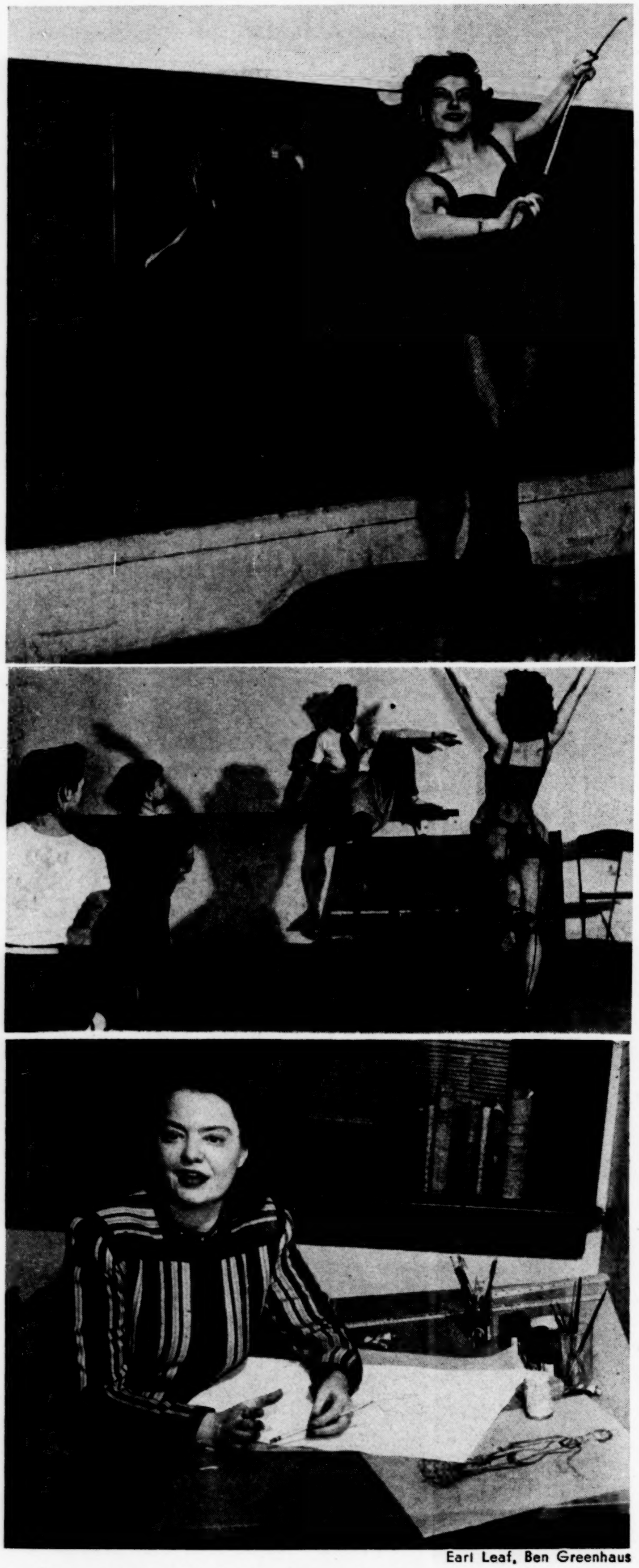
It was in Agnes de Mille's *Rodeo* in 1943 that Miss Roudenko scored her initial triumph. "Just think," she says, "I had been dancing with the Ballet Russe for six years, and I always thought I had to do the most difficult steps to get a response from the audience. And then in *Rodeo* there was a passage where I merely stood still for sixteen measures. No frantic gestures. No throwing myself around. I just stood still, like this." She illustrated the wistful stance of the little cowgirl who yearned for a man of her own. "And the audience was more responsive than it had ever been. That taught me the importance of subtle gesture and dramatic power on the stage."

All this from the same Lubov Roudenko who astounded her audiences with her brilliant fouettes in *Gaité Parisienne* and her sixty-four grande pirouettes in *The Merry Widow,* both times as a Can-Can dancer. In *Annie Get Your Gun,* the red-haired green-eyed ballerina goes through some strenuous steps with Daniel Nagrin in the spectacular Wild West turns devised by Helen Tamiris to Irving Berlin's music.

There have been few flops in Miss Roudenko's career. Since she began her ballet studies with Madame Egorova in Paris at the age of eight and was seen, six years later, by Massine, who immediately signed her as a Ballet Russe soloist, she has been eminently successful. Her association with the Ballet Russe lasted from 1937 to 1944 when she left to become the ballerina of *The Merry Widow.* Night club engagements, and the proverbial call to Hollywood, where she was cast in a picture which was later shelved, were followed by an appearance in *Nellie Bly.*

Miss Roudenko is not at all worried about being typed, though her *Rodeo* role still pursues her. "They make me more glamorous all the time," she explains, delighted at the pleasant turn of events. "In the ballet I wore men's trousers, pigtails and boots. In *Nellie Bly* I was again a cowgirl, but more feminine, and now I wear only the boots of a cowgirl, with a lovely leotard." At the thought of the glamorous costumes Lucinda Ballard had created for her, Lubov Roudenko gave a radiant smile. "In the second act I wear a beautiful evening gown with ruffles," she sighed happily. And that seems to be the pattern—from ruffles to boots and back to ruffles again—for this gay Parisian cowgirl.

DOROTHY BARRET



Earl Leaf, Ben Greenhaus

Dancing star Lubov Roudenko rehearses for her new cowgirl role (top); choreographer Helen Tamiris directs the ensemble from the barre and (below) Lucinda Ballard expounds on costuming "Annie Get Your Gun."

Get Your Gun...

presenting three phases of Broadway's latest song and dance offering

choreographing

HELEN TAMIRIS, who devised the dances for *Up in Central Park, Show Boat* and *Annie Get Your Gun,* the Rodgers-Hammerstein-Berlin-Merman musical, is one modern choreographer who does not look down her nose at Broadway as a rapid but demoralizing way of earning a living. She is convinced that modern dance can help musical shows by creating exciting new terpsichorean and dramatic personalities. And Broadway can in turn benefit the modern dance by forcing it to clarify itself to the point of being understandable to the average audience.

She shakes her blonde curls impatiently at performers who, as she puts it, "wallow around in their own emotional problems." Her dances are robust, colorful, solidly constructed and refreshingly extroverted. If it's ballet flavor she needs (remember the Currier and Ives skating scene in *Up in Central Park*?) she has no compunctions about using it. Tamiris was herself a fine classical dancer before becoming a choreographer. If a jolly pantomime will do the trick (as in the Rip Van Winkle episode of *Up in Central Park*) she puts it across with verve and good taste. When the occasion demands, she patiently submits to the rigors of research and produces stylized versions of the Indian dance for *Annie Get Your Gun.* And, as if that weren't enough, devises her own percussion accompaniments!

The pace of a Broadway musical is determined by a pat formula. When the action bogs down, comic relief, music or a snappy dance routine are injected. But Tamiris' contributions are always born of dramatic necessity. Instead of interrupting the stream of action, they further it.

When she embarks on the choreography of a new show, she bases her dancing solidly on the book—and it must be a valid script. *Annie Get Your Gun,* with its authentically robust American flavor—the flavor of the Middle West in the days of Buffalo Bill and his sharpshooter, Annie Oakley—struck a responsive choreographic chord in her. All the feeling for Americana that has colored Tamiris' major concert works like *Salut Au Monde, Bayou Ballads* and *Liberty Song* (you'll find this one in the Encyclopedia Britannica) is reflected in her five dances for the show.

The dancers in *Annie Get Your Gun* are just about equally divided in training between modern and ballet. That goes for Lubov Roudenko and Daniel Nagrin, too. But all can act, for the ballets rely heavily on characterization. Tamiris regards each dancer as a soloist in his own right and one who must make an important contribution to the whole.

Tamiris' success on the Great White Way can be attributed to her respect for the dance—and the play. With *Annie Get Your Gun* she has added another exciting choreographic chapter to the Broadway show scene.

DORIS HERING

costuming

THE ODDS are that when you see *Annie Get Your Gun* (that is, if you have a close friend who is a ticket broker) you will remark on Berlin's ballads, Merman's melodiousness or Roudenko's rotating, but will be inclined to overlook the fact that the costumes were designed by Lucinda Ballard. This would be a shame since Miss Ballard, who is one of the most eminent practioners in her field, with *Showboat* and *I Remember Mama* to her recent credit, spent approximately four months and almost $100,000 of the Rodgers-Hammerstein reserve whipping up 300 eye-filling creations for the sixty members of the cast.

"The director or the author," argued Miss Ballard in her sketch-crammed office above the Playhouse, "can put in a word or an actor and take them out without much trouble. But any changes I have to make can be accomplished only with a scissors or a hammer. I not only design the costumes, but have to supervise the shoes, hats, headdresses, wigs, gloves and other items too numerous to mention. It has gotten so that I am personally fed up with getting dressed myself. I prefer anything clean that I can get into in a hurry."

Much of Miss Ballard's work in the theatre has had to do with scenery as well as costume designing, particularly for the ballets *Giselle, Peter and the Wolf* and *Swan Lake.* Costuming a dance show presents its own special problems. With classic ballet the designer is on a sure and familiar footing, but the choreography of a Broadway musical is likely to be in the indefinite stage until almost the last minute. Furthermore, whatever costumes are done for dancers have to be considered in terms of weight, and freedom of arm, leg and body movement. "The choreographer," says Miss Ballard, "would like to have the dancers in bathing suits. The director wants them outfitted like ladies and gentlemen-in-waiting. It is up to me to work out a compromise."

Miss Ballard did extensive research into the era of the Nineties for *Annie Get Your Gun.* There followed initial costume sketches, protracted conferences and rough drawings. Afterwards a color chart and costume change breakdown were developed for each scene to keep track of the complicated costuming.

"Each costume," she says, "should denote the character of the actor, no matter how many changes are made. Sometimes the progression of character has to be indicated by costume. The fun of working with *Annie Get Your Gun* is that it is one of the few musical books I have read in which the people are three-dimensionally characterized. For example, I enjoyed showing Ethel Merman falling in love, in point of costuming, because she is a real and thoroughly individualized person. Tell me, how would you costume a person falling in love?"

EZRA GOODMAN

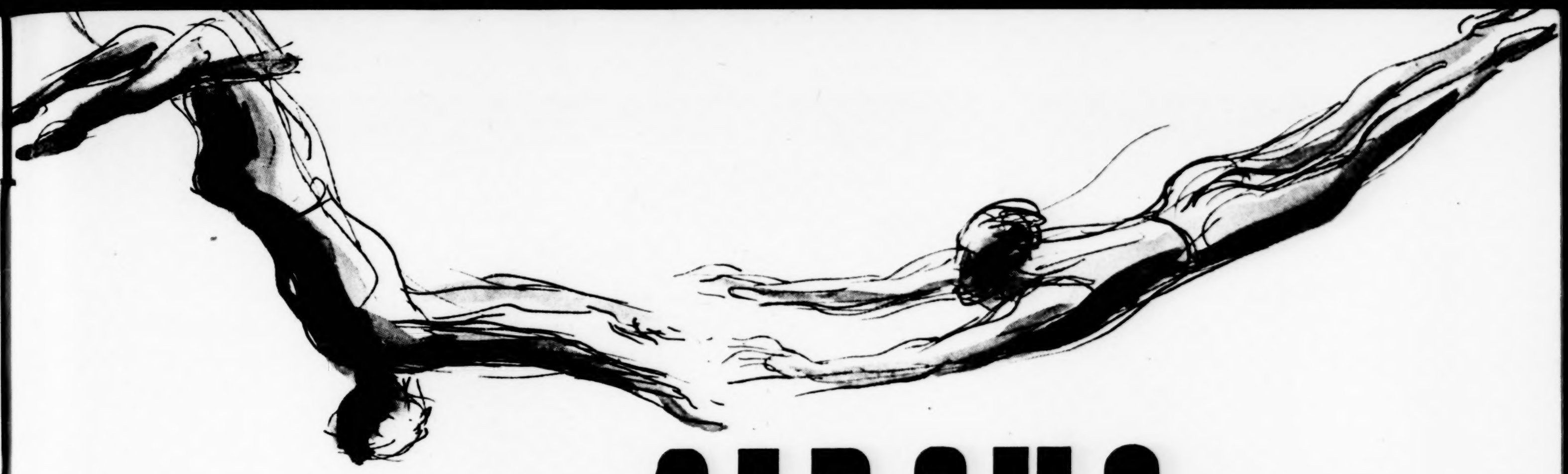
Ballet a la Bolger

a tip-top tap dancer is interviewed on the hoof

Bob Golby

A CRITIC once commented, "Ray Bolger never stops dancing even when he's acting or just standing still." Just the other month, Robert Edmond Jones singled Bolger out for commendation as the leading contemporary tap dancer. Bolger himself thinks that most tap dancing is not very good. "If tap dancing usually looks monotonous," he says, "it's because most dancers think only of the steps: eight bars and a break or something like that. To be good, you've got to be a person doing a dance, not a series of steps.

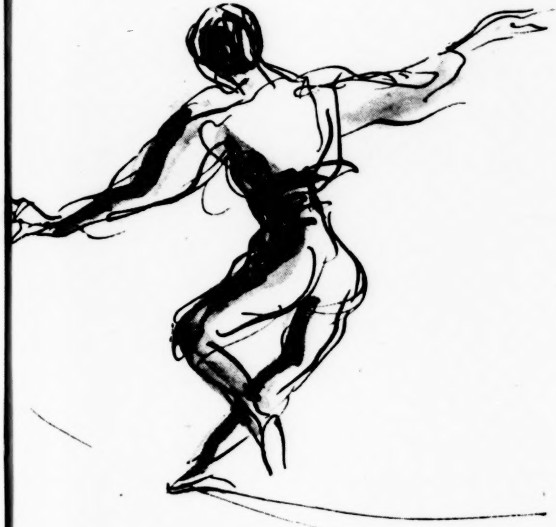
"Some steps may not be art, but I believe that if you do anything well and can make the audience feel and afterwards remember, it is a form of art." At the Adelphi Theatre, where Bolger holds forth in *Three to Make Ready,* the popular consensus is that tap-dancing is an art. M.R.B.

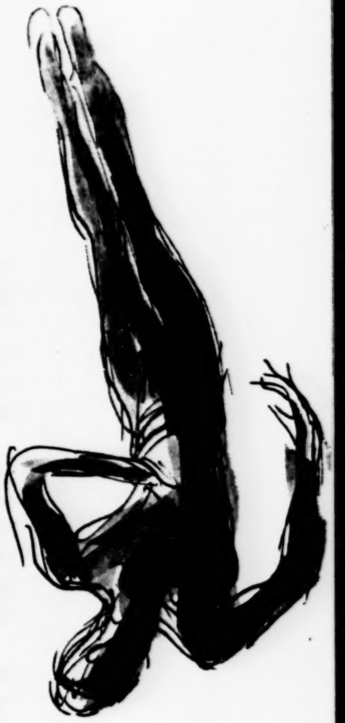


CIRCUS

by JOHN GROTH

a noted artist takes his sketchbook to the big top





WHEN I was asked to cover the circus opening for *Dance,* I was puzzled as to what the circus had to do with *Dance* magazine, and the dance After three hours of watching the movement in music of hundreds of bodies of men and girls, of horses, even dogs and seals, I could see why the circus was my assignment.

Of course having grown up in this country, I knew I'd see elephants that waltz and dogs that dance, and that there'd probably be hundreds of pretty girls who did things from rings and trapezes. But I didn't know, or at least I didn't remember that from the opening moment, every moving thing in all three rings and around them, would be moving to music.

The costumes were dance costumes. The music was often dance music. The pin-up girls that assisted the jugglers described sautés, pas de chats and pliés in the handing up of balls and plates and flaming torches.

Con Colleano, the tightrope walker, sprang and danced on the wire and even when he missed once, there were a dozen sculptures of the human body in balance as he balanced in agonized pride before he dropped.

There were shiny seals and muscular, blond men who seemed to float their bodies in the air as they turned respectively on flipper and wrist, the seals balancing striped balls on their noses.

Jockey-silk-clad bareback riders who could have stepped from a Ziegfeld chorus eased through the air in ballet leaps, to wide backs of horses.

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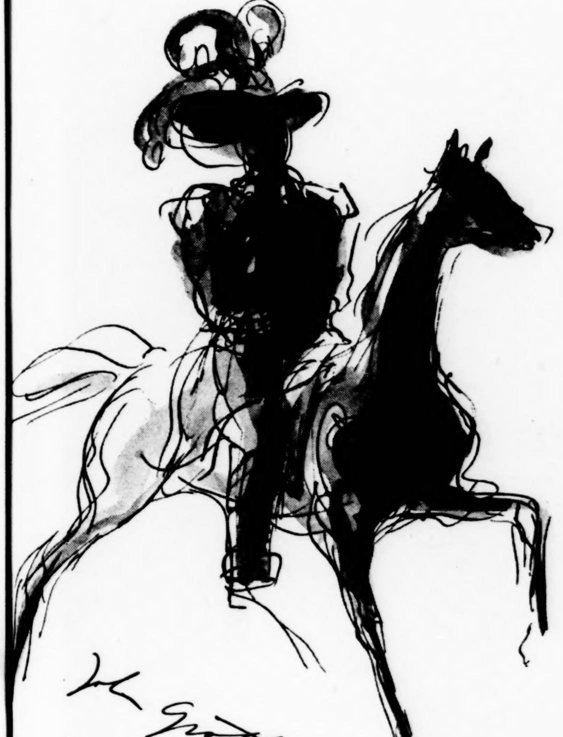
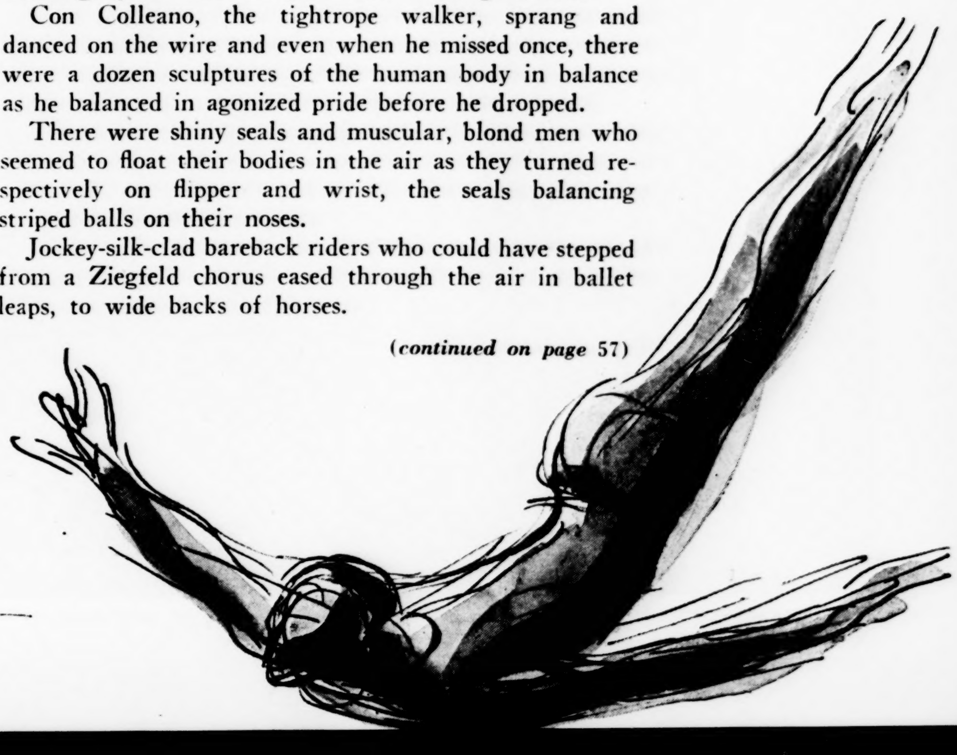
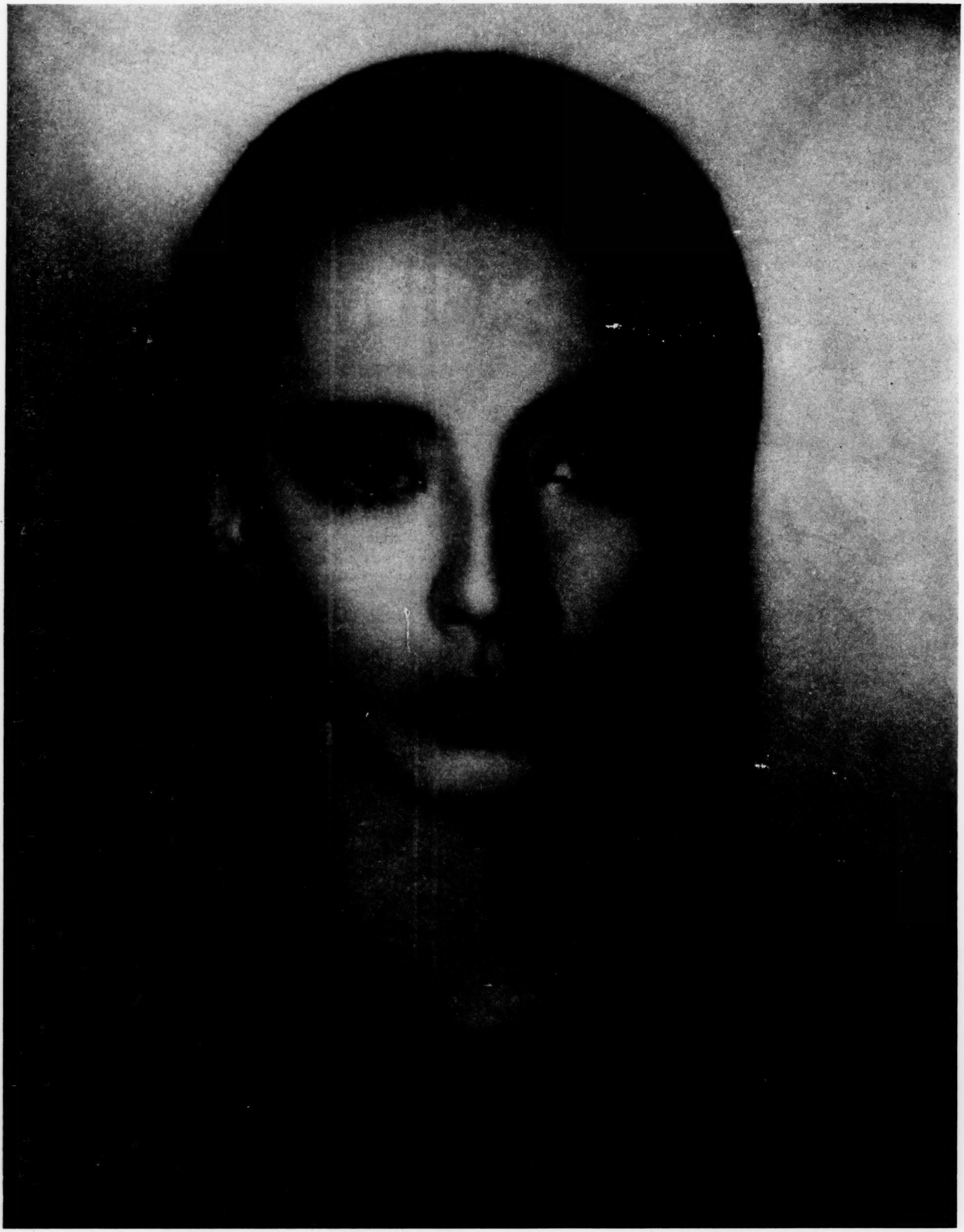


John Groth





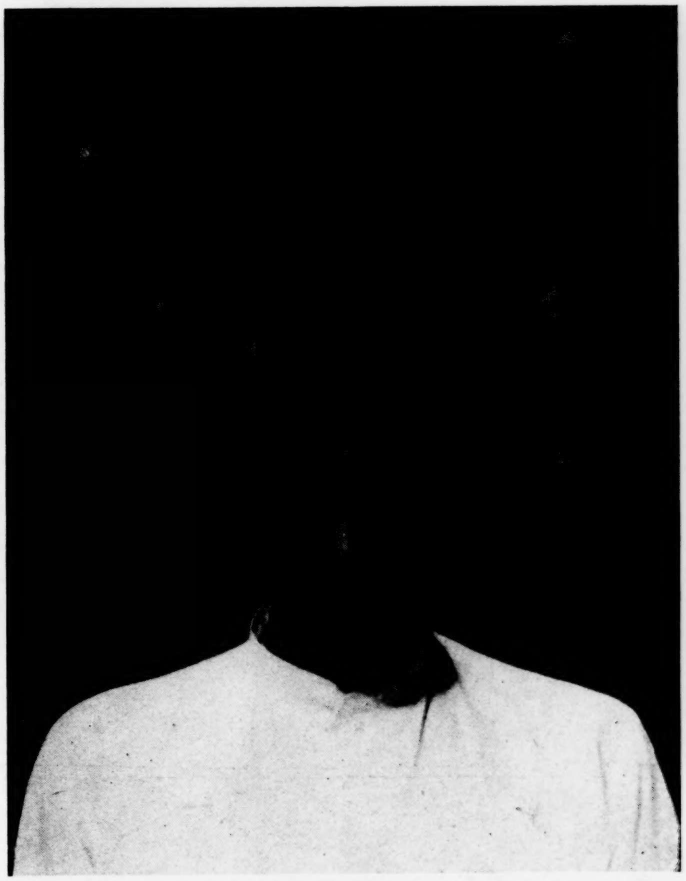
Soft lighting captures the exotic quality of Sono Osato in a direct full-face portrait.

Dance Portraits

Marcus Blechman's stills capture spirit of dance

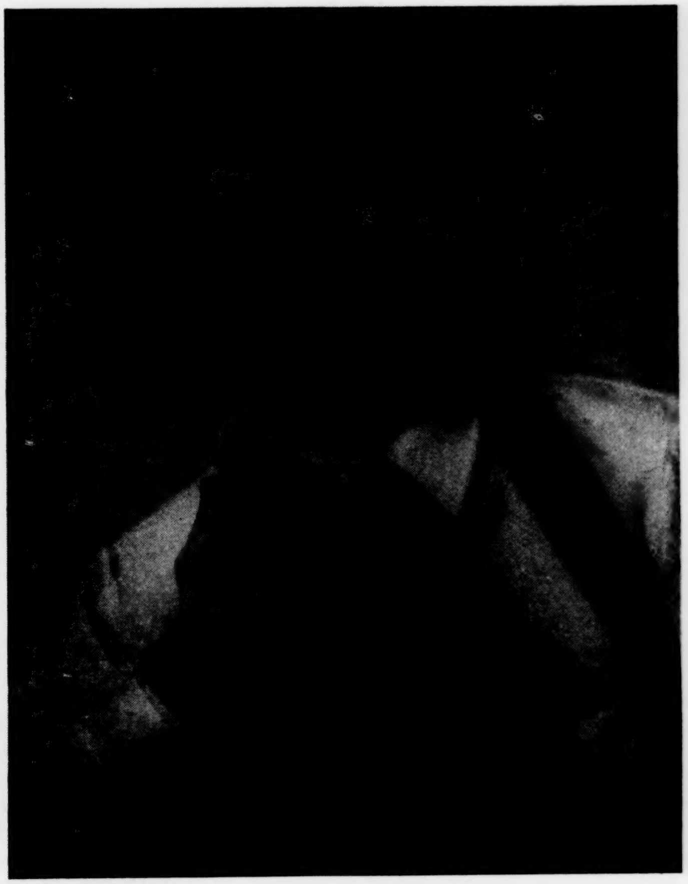
THE four dancers on these pages were photographed by Marcus Blechman, himself a former dancer, who believes that the best way to capture the ephemeral quality of dance is in portraits. "When you try to take an action shot," he says, "you are freezing a movement which should never be frozen. It is the picture itself which must move and give the feeling that it extends beyond the frame."

Blechman has no formula for his work, belittles technique—his own was acquired without formal training—and works instead for that rarer thing, the impact and the expression of a picture.

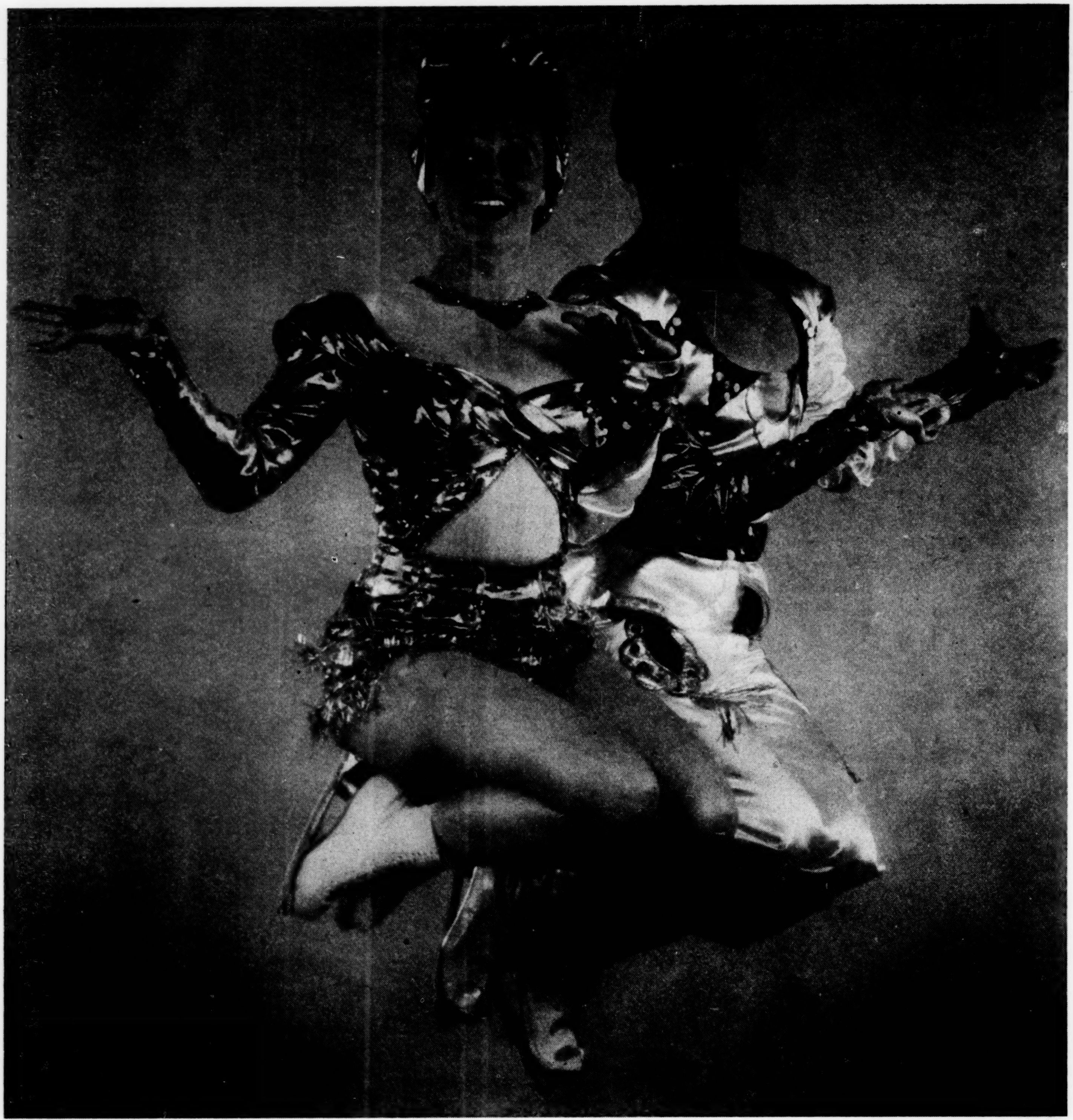


Jose Limon's unusual features lend easily to a "mood" portrait.

Mirror reflects different expressions of photogenic Mia Slavenska.



Study of Eugene Loring suggests his talent for character roles.



Bradley Smith

Ice-Capade Capers

DONNA ATWOOD, this month's *Dance* cover girl, and her partner, Bobby Specht, leap high into the air for the Ice-Capades presentation of *Scheherazade*. Ice-Capades producer Chester Hale believes that there is no other medium offering as great a scope to a creator of dances as the ice extravaganza because of its speed, ease and smoothness of movement which make the regular dance static by comparison. Most of the Ice-Capades personnel have had ballet training, and Hale himself has a thorough ballet background. The result is a real ballet on ice.

COPACABANA Queens

many a glamorous hoofer has graduated from the Copa to the klieglights

Monte Proser's plush night spot, the Copacabana, is a favorite hangout for screen scouts, because, at one time or another, such glamour girls as June Allyson, Lucille Bremer, Adele Mara, Martha Stewart and Mary Elliot have moved on from the Copa basement to the Hollywood heights. The Copacabana dancers are noted for their footwork and their facades. Proser himself married one of his former Copa lovelies, screen starlet Jane Ball, which only goes to prove that being a bistro beauty is a sure way to success—whether in movies or marriage. (Top, the Samba Sirens in action. Above left, former Copa dancer, Martha Stewart, now of Hollywood. Above right, Copacabana cutie Judy Hall.)

Marc Chagall

a famous ballet designer and artist pens his own opinions on the relation of decor to choreography

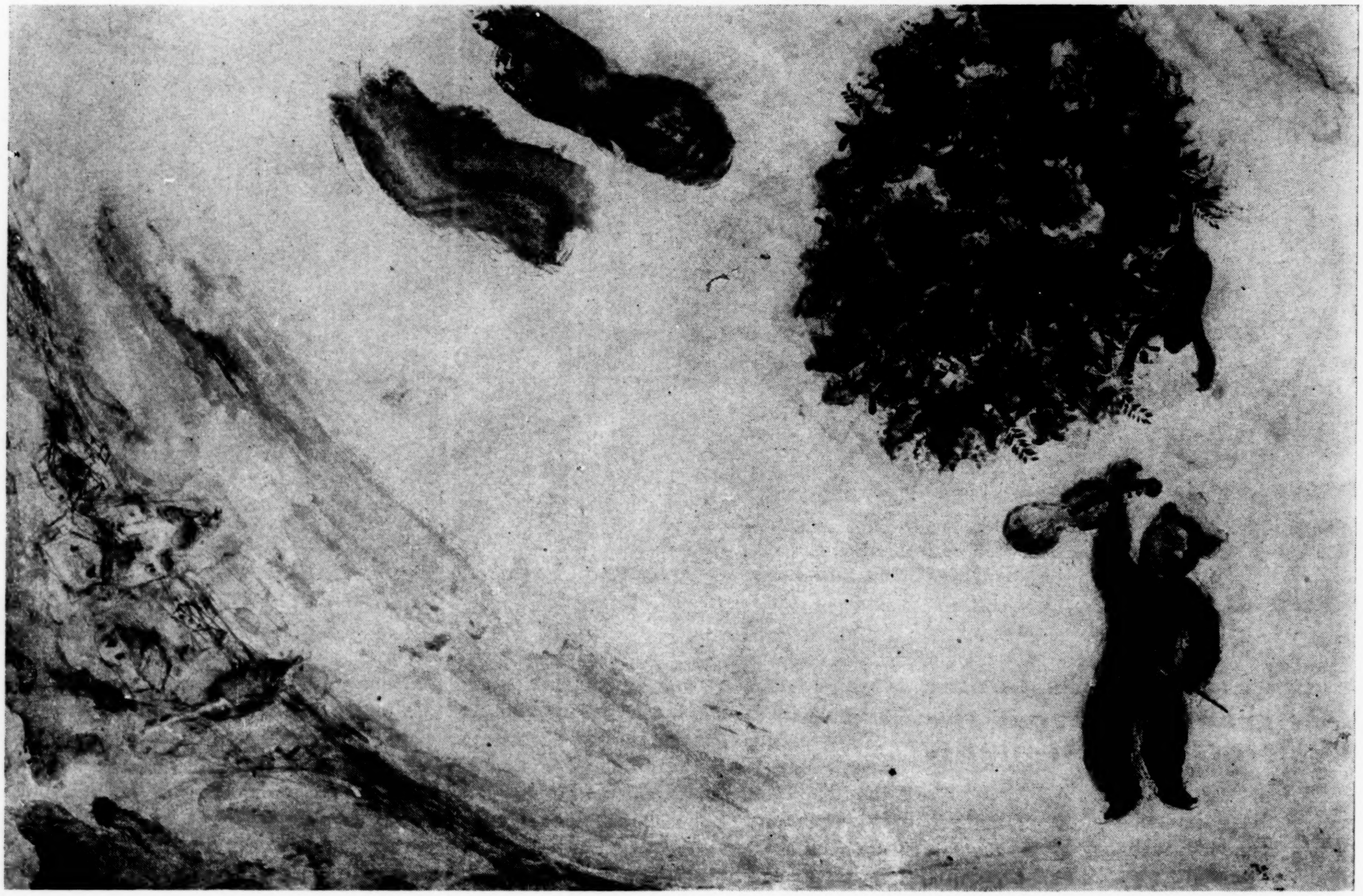
[Ed. Note: Marc Chagall's exhibit, consisting of more than twenty important oils collected recently in Europe for this show, is on display at the Museum of Modern Art through mid-June. The exhibit includes a selection from the decor and costume designs for the ballets "Aleko" and "The Firebird" done for the Ballet Theatre. Mr. Chagall's statements on the subject of ballet design were obtained from him and translated from the original French by George Amberg, Curator of the Dance and Theatre Section of the Museum of Modern Art.]

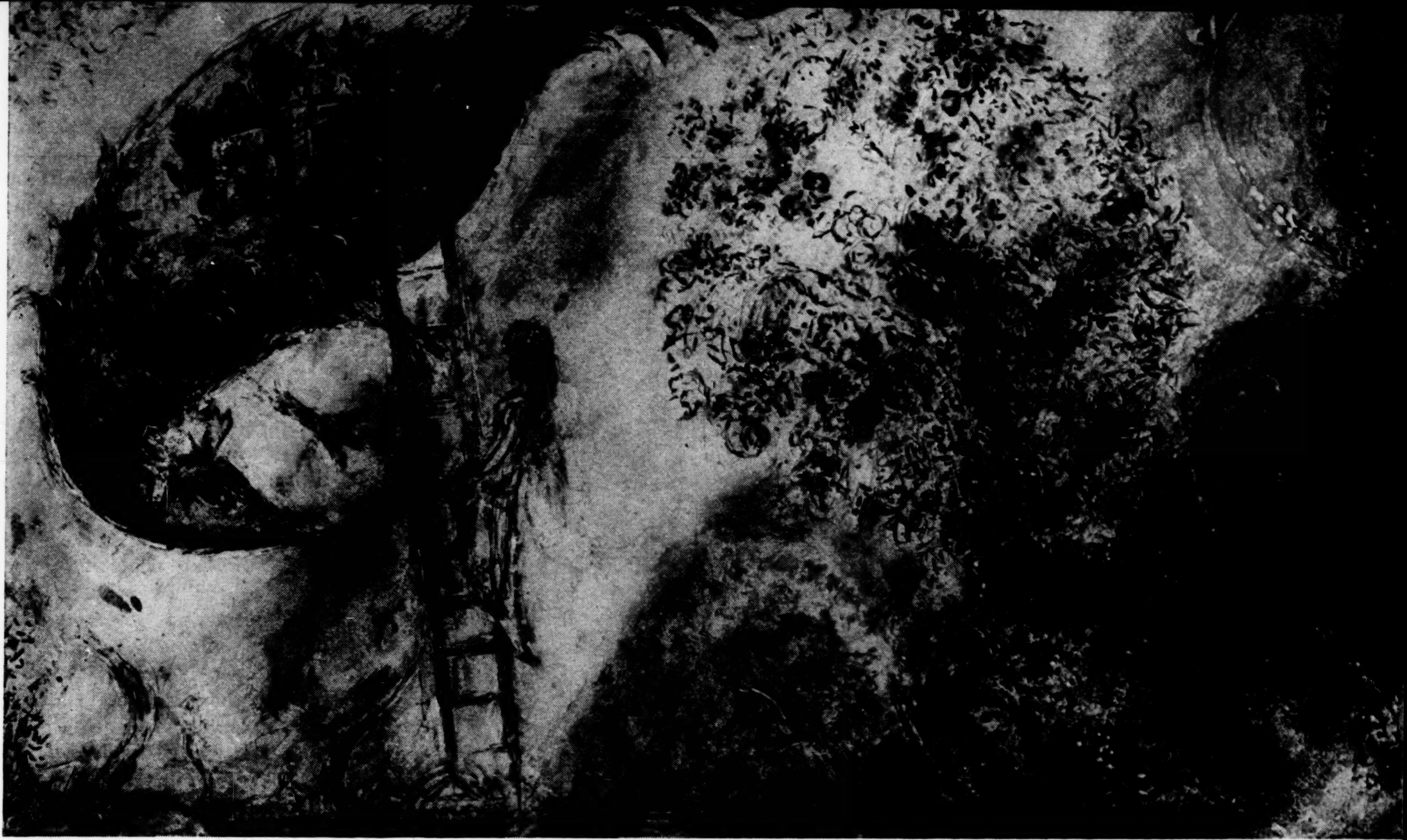
It is entirely unjustified to criticize the predominance of plastic vision over the dance proper. If the scenic art seems to overshadow the ballet action the fault lies mainly with the choreographer. Consequently the choreographer has an even more important function than the professional dancer would readily admit. In order to create a unified art work, designer and choreographer should collaborate from the very inception of the ballet, as in the case of *Aleko* (Massine). I stress this intimate collaboration as the only possible means toward the realization of my vision. This does not so much imply a translation into visual terms of the ballet's literary contents than rather a spiritual conception of its essence. The bodies of the dancers and their movements in relation to the environment are additional elements, as it were, to the painter's palette. Therefore I use very simple means in clothing the dancer and in painting the decors in front of which he dances.

I do not propose a comparison between the contributing artists' respective capacities or an evaluation of their individual merits. I am suggesting much more a problem of integration and of well balanced equivalents. Music, painting and choreography have to meet in what I would like to call a plastic spiritual dimension. If this is achieved the creation will transcend fashion and become absolutely valid. In this sense Petipa, Ivanoff and Fokine were geniuses of their time; their ballets, for all their dated detail, are

(continued on page 45)

The brilliance of Chagall's designs often overshadow choreography. Below, backdrop for "Aleko."

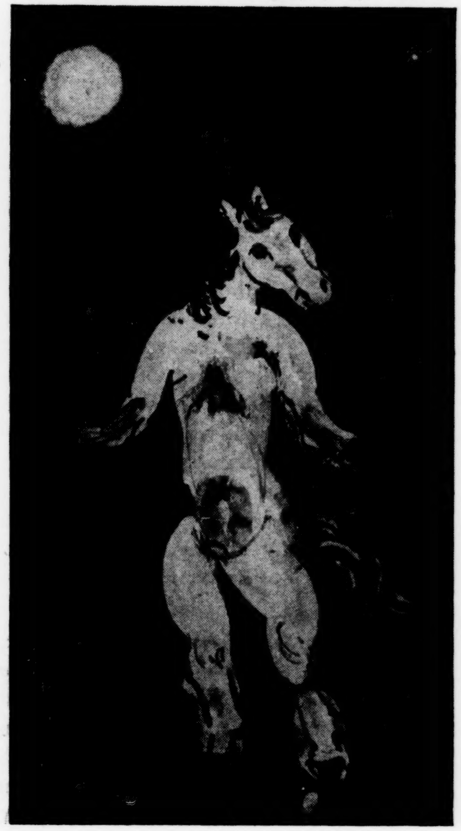


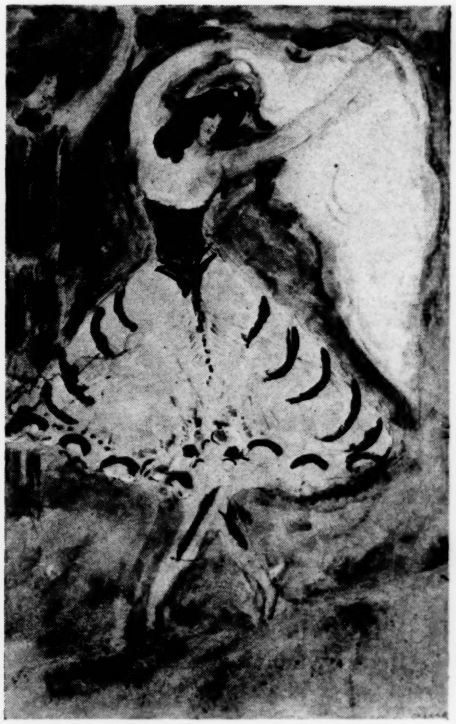


Photos: Museum of Modern Art

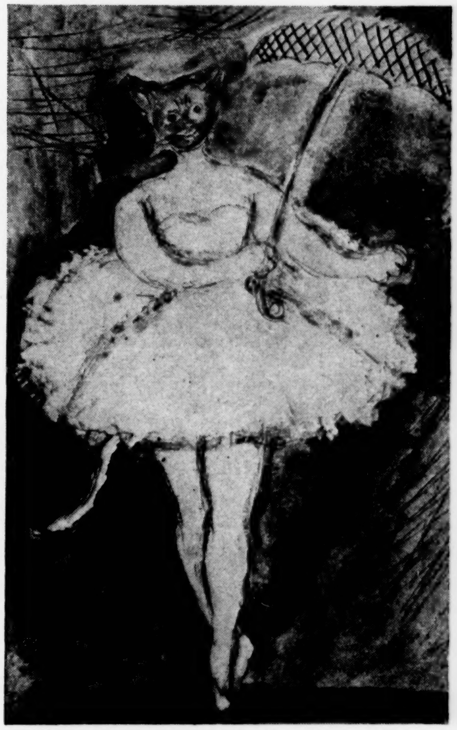
Decor for magician's palace in "The Firebird."

Costume design for one of the dream figures in "Aleko." The ballet, based on Pushkin's poem, "The Gypsies," has choreography by Massine.

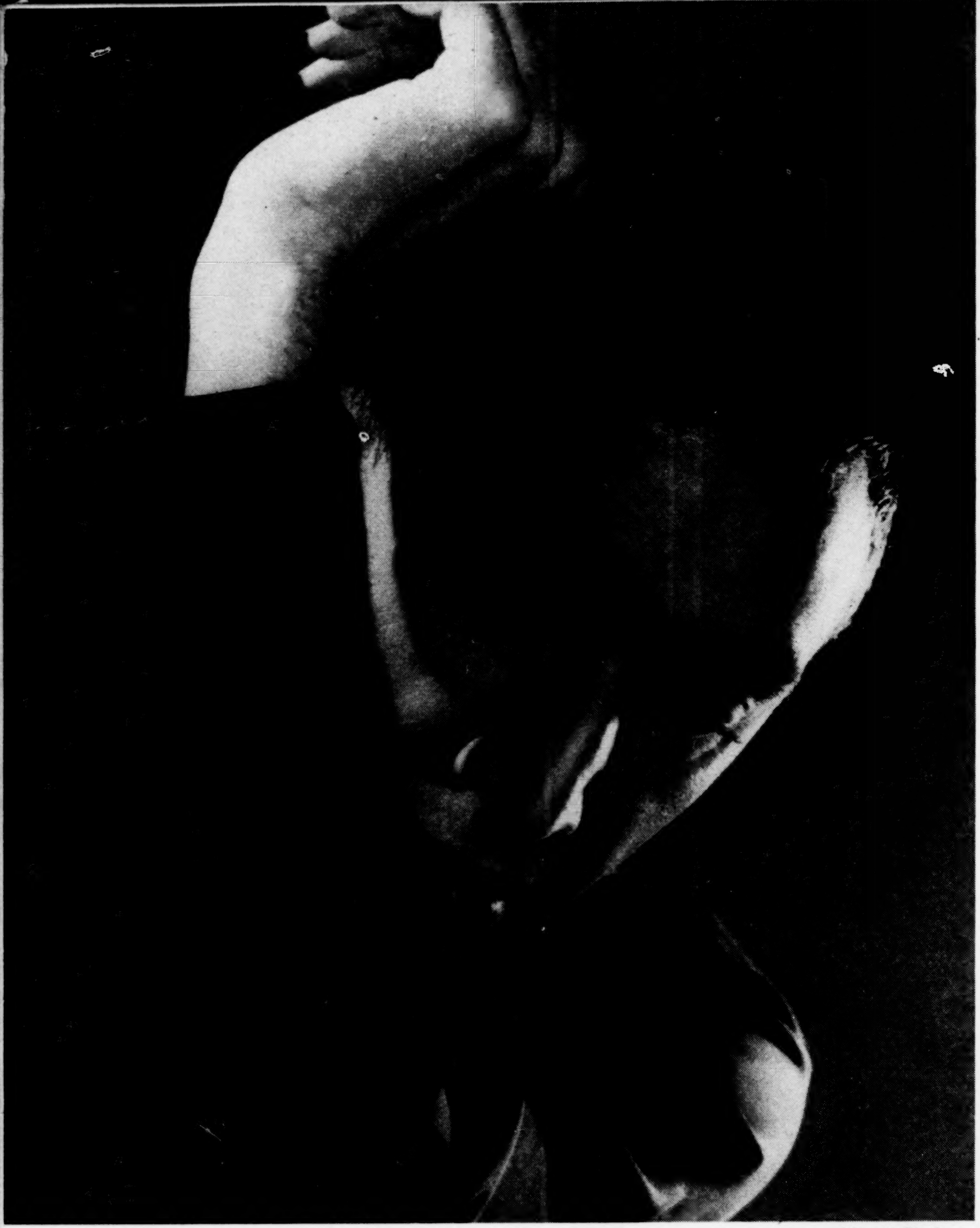




Chagall's visualization of Zemfira, the gypsy girl whose infidelity drives Aleko to madness.



A cat in tutu appears in the dream sequence of "Aleko," first produced by Ballet Theatre in 1942 and included in its current repertory.



Marcus Blechman

Jack Cole, dancer-director of Broadway and Hollywood, in a definitely "Ming-looking" pose.

Dancing Isn't Decoration

by PHILIP K. SCHEUER

UNTIL he can put some of his pet ideas to practical use, Jack Cole, choreographer and dancer extraordinary, is biding his time—trying, like a lot of other legitimate artists, to conform to the mores of Hollywood. His goal, he says, is integral rhythm; not a motion picture with wonderful dancers in it, but a motion picture that dances wonderfully. Meanwhile, the more immediate dilemma facing every dance director is, as he terms it, whether to sacrifice the dance itself, or Betty Grable's kisser.

Cole has an analogous complaint. "Everybody," he asserts, "considers dancing as merely decorative—and that's how it's staged in a theatre or shot in a studio." It was as true when he danced for Leon Leonidoff in the Radio City Music Hall as it is today in Hollywood: "We move just enough so as not to disturb the composition of a set." This convention, he continued, may be traced in films all the way back to Busby Berkeley and his passion for "making wall paper with real people." And even in the theatre nobody seems to care what goes on as long as the chorus members look as if they're all keeping time together.

"The trouble," Cole added lugubriously, "is that, outside of ballet, nothing intelligent is ever expected of either dancers or dance. Yet there are so many things you can do with twelve boys and twelve girls in straight lines, circles and geometric formations."

The most promising opportunity yet afforded him to get away from geometry has cropped up in *Down to Earth* to which Cole was recently assigned at Columbia. It's about the goddess Terpsichore herself, who, learning that some contrary mortals are planning to perpetrate a Broadway outrage called "Swinging the Muses," assumes the streamlined chassis of Rita Hayworth and wings earthward to see what can be done to inculcate them with a decent respect for the eternal verities of the dance.

The picture, in color, is intended to be something of a cavalcade of the art, from ancient Greek to modern jive, and will run to such ultimate contrasts as a Dionysian festival of the New Year and a finale which bears the unmistakably neo-classical label of "People Are More Fun Than Anything." In this finale the merriment is shared with earthling Marc Platt.

Cole regards the whole proposition as a challenge—the kind that invariably fires his enthusiasm. "It won't be easy," he admitted—"but then, it never is. For instance, we shall have to suggest in one number what a whole show is like. And we are seldom allowed more than three minutes. There's no time for a story, plot or narrative, or even for a beginning, a middle and an ending, as in ballet. The idea is to keep it simple and—get it done.

"Rita has never done ballet before, and at first she was petrified at the prospect of going without shoes. But now she's coming along very well indeed."

At the moment, Cole had reached an intermediate stage of rehearsal, the

Jack Cole decries Hollywood's passion for "making wallpaper with real people"

◆

number depicting Terpsichore's descent to terra firma. The set was a replica, in skeleton form, of the one that would finally be built on the shooting stage. Offstage, in the foreground, a girl sat making rapid ink sketches of key positions in the dance. In essence, Cole volunteered, she represented the camera. But more than this, she was the liaison between the dancers and the scenic and costume departments.

"This is something new," Cole said, "and what I hope is a step forward. Too often in the past the director didn't even see the set till he moved onto it, while the scenic and costume designers never saw the dancers at all. We were at cross purposes; now, at least, the left hand knows what the right hand is doing.

"To begin with, you assume there will be about forty minutes of dancing in a class-A musical. You get busy and see how close you can come to it.

"The whole musical set-up comes first—the point of each number, what it contributes to the story, who must dance it, and why. Also into what classification each naturally falls: intimate, comic, decorative, spectacular.

"Then you take each number separately and attack it from all angles, putting it together and taking it apart again chorus by chorus and bar by bar, co-ordinating your musical findings with your conception of camera set-ups and dancers' movements . . . "

He shrugged. "Well, that's it. From there on it's a matter of translating your thoughts into action. And once you've worked it out it practically does that itself."

As "a simple, elementary example," Cole offered the "Cry and You Cry Alone" number from his most important previous movie, *Tonight and Every Night.*

"We started (God forgive us!) with that lyric," he recalled—"'Cry and you cry alone.' The next step, obviously, was from tears to laughter—tragedy to comedy. First things we showed were two masks, green for tragedy and pink for comedy, with a little dead branch of a tree coming in over. Then the masks swung around, split, and Rita appeared between them. As more of the scene became visible she was surrounded by six or eight girls dressed like wealthy widows and holding tragic masks before them—all against a dark purple background and green floor. The only other object was that tree, gnarled and leafless . . .

"It was all chicly elegant, bare and barren looking, with a wind machine to accentuate the cold bleakness—like a B producer's version of a Hitchcock dream. And all the while the song being chanted . . .

"In the second part Rita moved through a succession of Greek-looking doors suspended in space—doors are always sure-fire as symbols of either decay or progress—into a park of spring saplings and a bench. Here everything was just the opposite: the girls in pink comedy masks, three men to every girl, and everybody laughing fit to kill. The men turned Rita down but then she found Marc—on account of she was feeling jolly too by then, I guess—and they danced happily ever after, or at least till the end of the lyric put a stop to it."

Such a sequence, he added parenthetically, is typical of the Hollywood method of taking representational objects and using them decoratively. But the treatment would vary, according to what studio was sponsoring it, who was in charge, what the shooting schedule allowed for, how much had been budgeted, and even according to so seemingly intangible a factor as whether the cameraman happened to be partial to portrait lighting, medium shots or a moving camera.

Jack Cole dates his success from the time he played a phonograph recording of Raymond Scott's "Dinner Music for a Pack of Hungry Cannibals." The date of this world-shaking event eludes him, but not the significance. It was Scott's Quintet which roused him to look around at the circumscribed, severely decorous vacuum in which, till then, he had floated, and which filled him with the sudden resolve to jazz up the classics. He's been doing it ever since.

The son of a pharmacist in New Brunswick, N. J., Cole met the usual family resistance when he confessed to a fondness for the light fantastic. His determination crystalized when, while attending Columbia University (*not* a prep school for Columbia Studio), he happened to catch a recital by Ruth St. Denis and Ted Shawn. Shortly thereafter he secured a job in Wall Street and, with the money he saved, was enabled to enroll at Denishawn House.

(*continued on page* 44)

Ellison

Marc Platt and Rita Hayworth go into the air for "Down to Earth" as Jack Cole directs.

Legs...

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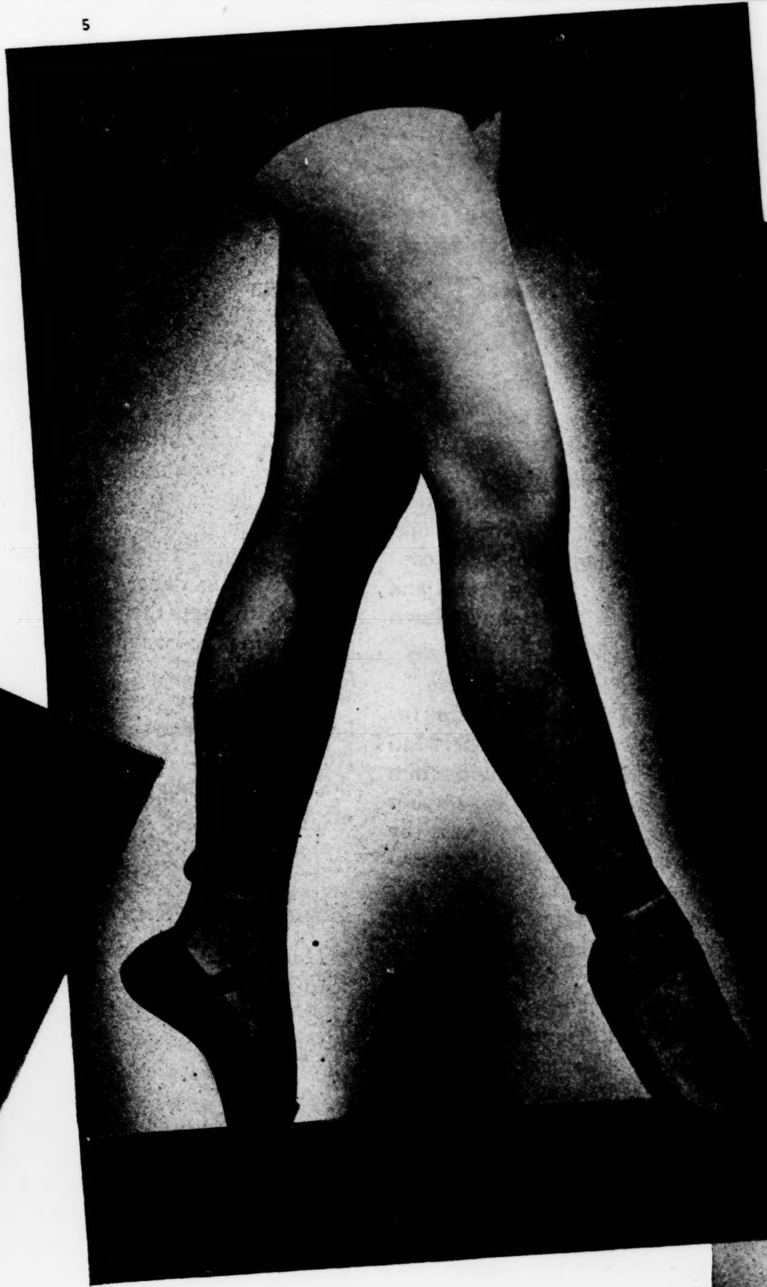

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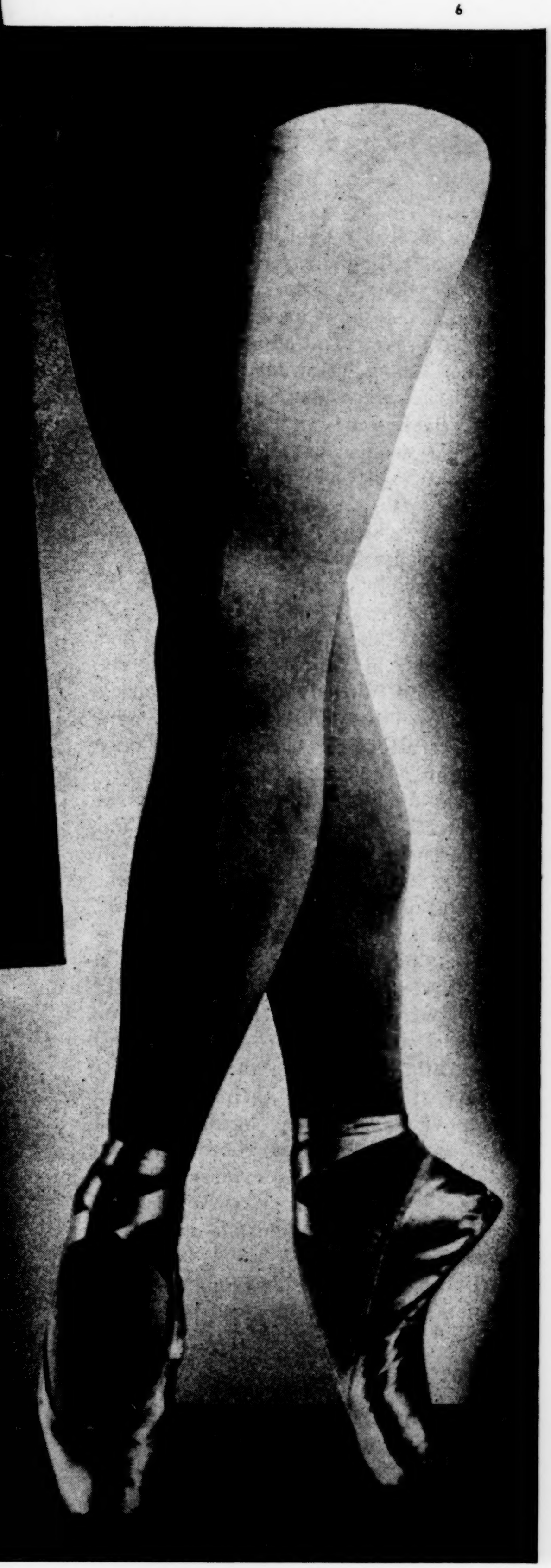


By their legs you should know them! Fame and fortune belong to the owners of these well-trained dancing legs . . . the only artists who can stand on their laurels. Tap experts, acrobatic tricksters, stalwart supporters of the ballet. You've watched them in action on Broadway and in Hollywood — now guess which limbs belong to whom. Not sure? See page 54.

A Word on Plays

Hill is a Ruby, Bailey is a Pearl, but "St. Louis Woman" is no gem

by Ernest Lehman

It is probably foolish of me, but I keep telling myself that someday I'm going to come across a Negro musical book-show in which absolutely *no one* says "Hallelujah!" "Lawd," "sinner," "mah woman" or "mah man"; in which there is no preacher, no revival scene and no funeral; in which a woman is *not* in love with a man who is bad for her, nor a man in love with a woman who is bad for *him;* in which positively *nobody* is forced to dress as though the costumes were the joint effort of Douglas Leigh, the Acme Neon Tubing Company and Michael's, The Home of Blue White Diamonds; in which nobody dies, nobody cries, nobody gambles, nobody wails the blues, and in which, if anybody at all carries a torch, it is only to light a cigarette.

This optimism is, I admit, unreasonable. It demands that the men and women of the theatre who traffic in Negro musical plays substitute sweat for stencils, imagination for imitation. It demands that producers and dramatists stop foistering on the public the "shut-mah-mouf . . . yuk-yuk-yuk!" brand of corny libel and search for material that is fresh—and closer to the truth. It demands that the music-makers throw away their perpetually minor keys and stop looking around for each other's lost chords. It demands that some people forget the old adage: "If at first you do succeed, try, try again." It demands a lot, this optimism of mine.

For one thing, it demands far more than *St. Louis Woman* has to offer.

Tale Trouble

I do not know how much of Arna Bontemps' novel, *God Sends Sunday,* has gone into his and Countee Cullen's dramatization of the book, nor do I know how much of their script was retained by producer Edward Gross when he transformed it into the musical play called *St. Louis Woman,* but I do know that however much the residue, it is a lot of elementary and childish nonsense that manages continually to rear its boring tale and slow an already stumbling show down to a yawn.

Roughly, it goes like this:

Bad Girl leaves Big Bad Man for Good Little Jockey. Big Bad Man beats up Bad Girl for not loving him anymore. Big Bad Man gets shot through his diamond-studded vest by an old, discarded flame (for not loving *her* anymore). Big Bad Man utters a dying curse on Good Little Jockey (thinking *he* had drilled him). So Good Little Jockey loses luck, loses races, loses girl. Then, Good Little Jockey regains luck, wins races, gets back girl. Finale. (Bad Little Drama Critic goes to next door saloon and gets beer.)

To gild this lulu, Gross commissioned such worthies as Ruby Hill, Rex Ingram, June Hawkins, the Nicholas Brothers and Pearl Bailey to breathe life into the hollow dummies; Harold Arlen to make them tuneful; Johnny Mercer to make them lyrical; Lemuel Ayers to house and clothe them in the garish settings and rainbowed raiments of St. Louis, 1898; Charles Walters to make them dance, and Rouben Mamoulian to keep the fifty of them from getting in the way of the show and each other.

To my way of thinking (and I hasten to confess that I am a sourpuss from way back), the occasions on which this roster of talent succeeds in beating off the persistent dullness of the book are disappointingly few.

Music and Mamoulian

Harold Arlen's score offers no "Stormy Weather," no "Blues In The Night"—only a rackful of competently contrived tunes which keep reminding you of top-drawer Harold Arlen the way sparkling burgundy keeps reminding you of champagne. Ruby Hill is a lovely, luscious "St. Louis Woman" but her voice is no match for her beauty or the demands of her role. I looked in vain for the original choreography which Charles Walters left Hollywood to do, and all I saw was the "Cake Walk Your Lady" finale to Act I which, with the exception of a comic caper contributed by a dusky, dead-panned damsel named Enid Williams, you can have. Mr. Walters should have stood in bedlam. Lemuel Ayers' costumes made me wish I were color-blind, and though I appreciate the difficulties in moving a stageful of thespians around as though they were a mere handful, I don't think director Mamoulian succeeds too well except in the colorful finale, when he perches his people on boxes, chairs and ladders to peer over a fence and watch an exciting horse-race for you.

All of which leaves us with the Nicholas Brothers and Pearl Bailey.

(*continued on page 41*)

...And Selected Short Subjects

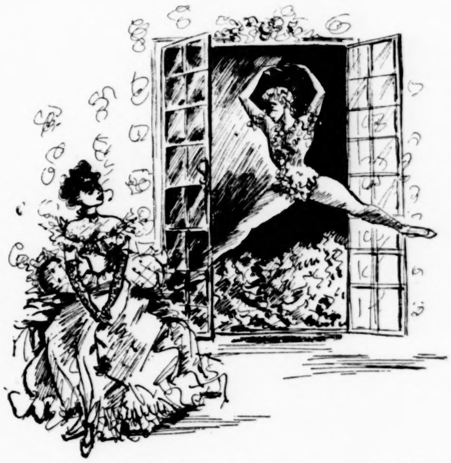
dancing by Disney and Deren, Ben Hecht's Rose, Van Johnson's rumba

by Ezra Goodman

BEN HECHT is one of those cinema citizens who collects Hollywood gold with one hand while with the other he applies his thumb to his proboscis in the direction of his employers. His latest digital gesture is entitled *Specter of the Rose,* a motion picture about ballet which he made at Republic, a studio whose previous efforts along these lines have largely been confined to the movement of horses. Budgeted at several hundred thousand dollars, a sum considered positively subversive on the coast, and boasting a cast of non-Academy Award winners, *Specter of the Rose* is a successful excursion into choreography and camerawork. Hecht knows how to wield words; his cameraman, Lee Garmes, is a past master with a lens; and performers like Judith Anderson, Michael Chekhov and Lionel Stander more than measure up to the writing and photography. This "Specter" is a very substantial one indeed.

The dancing is by Viola Essen and Ivan Kirov, who act as well. Miss Essen is not only technically adept as a dancer, but she has a face that means a good deal in a closeup. Kirov, though no Nijinsky, is entirely satisfactory in a refreshingly masculine manner. As the mad dancer of the story, Kirov goes through a nightmare ballet in a squalid hotel room that constitutes one of the most electrifying screen climaxes in years. Here Garmes has achieved a photographic feat by shooting an overwhelmingly violent sequence within the space of a few cramped feet. Garmes' visual patterns backstage at the ballet are also notable ones.

As always, Hecht is inclined to be florid. But his metier in *Specter of the Rose* is melodrama and the theme has sufficient tensile strength to carry the excess burden. Most of Hecht's words are worthy, however. "Madame La Sylph," says Lionel Stander, in his role as Hecht's poet-mouthpiece, describing Judith Anderson's famous but aged ballet teacher, "—the remains of a pirouette." La Sylph's impresario, Polikoff, played by Michael Chekhov, is "a wilted carnation in the Broadway buttonhole." Dance students are "full of delusions and bruises," and the rehearsal hall is "the sad little factory where dancing toys are made." Ballet dancers are "jitterbugs with bare feet." "The human being," says Stander, "is always pathetic when in motion. He reveals himself as the least of the animals. Mr. Sanine (Kirov) would be considered a cripple among cats. He would even fail to shine among mice." And Madame La Sylph tells her students: "This is a very dingy hall. There are no lights. There is no orchestra. And there is only a cranky old woman watching you. But when you dance you must always dance as if it were an opening night, with the house sold out. And all the beautiful people in the world out front with lorgnettes." Lorgnettes are in order when going to see *Specter of the Rose.*



Easy to Wed

The big dancing news of the year, all you kiddies will be glad to know, is that Van Johnson dances with Esther Williams in *Easy to Wed.* Unfortunately, it is not true that *Easy to Wed* is the big movie news of the year. The picture has Technicolor, Keenan Wynn, Lucille Ball, Ben Blue, Ethel Smith and Carlos Ramirez, but it also has a script written by Dorothy Kingsley, Maurine Watkins, Howard Emmet Rogers and George Oppenheimer that would get the aforementioned four scriveners flunked out of any grade school course in English composition. In the course of the picture, Vannie-boy dunks his torso in the azure depths of a swimming pool with Miss Williams, and later does a rumba with the same lady on dry land. They should have stood in the water.

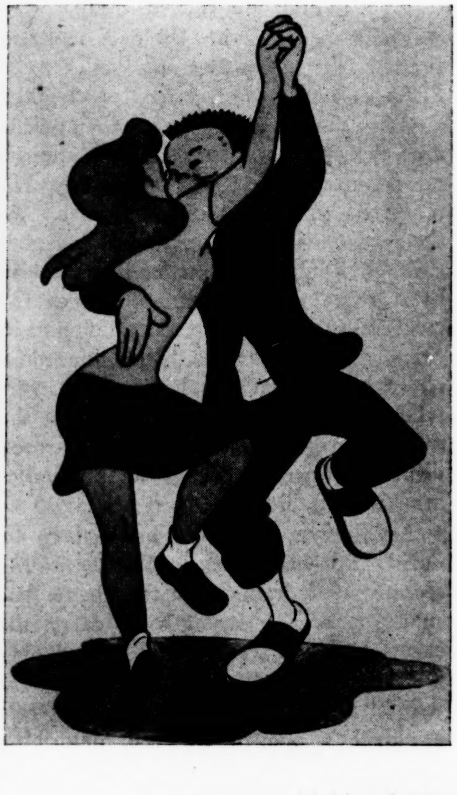
Make Mine Music

Walt Disney, who has been producing picture-postcard creations in recent years, thereby saddening his many early admirers, has finally re-emerged as a cartoonist instead of an Arrow collar ad artist. The occasion for this transformation is *Make Mine Music,* a feature-length musical feature consisting of ten sequences enlisting the efforts of Nelson Eddy, Dinah Shore, Benny Goodman, the Andrew Sisters, Andy Russell, Jerry Colonna, Sterling Holloway, and Riabouchinska and Lichine. All of these, with the exception of the latter two, who appear only in shadowy profile, are heard and not seen, the screen being occupied by a far more fascinating cast of cartoon characters which includes hillbillies, baseball players, whales, hats, hepcats, ducks, cats, birds and wolves. It is entirely possible that some day Disney will be accounted one of the foremost choreographers of our time, and his manipulation of music and movement in this picture is evidence in his favor. Although Riabouchinska and Lichine dance beautifully in "Ballade Ballet" to Dinah Shore's singing, they are not able to compete with the delightful dancing of two animated cupids in this sequence, or the dance of the musical instruments to Benny Goodman's

(*continued on page* 56)

DANCING ON STAGE, SCREEN

Left, Van Johnson and Esther Williams warm up for a Latin American rumba in Metro-Goldwyn's "Easy to Wed." Center, Kate Friedlich, Betty Lorraine and Shelley Filkins add gaiety and color to the ballet sequence of "The Drugstore Song" in "Call Me Mister," the hit GI review, produced by ex-GI Melvyn Douglas and Herman Levin, and choreographed by John Wray. Bottom, Harold Nicholas in top hat, struts toward Fayard Nicholas who is dancing with Pearl Bailey in the cakewalk number of "St. Louis Woman," choreographed by Charles Walters. Bottom right, jitterbugging in the "All the Cats Join In" sequence of "Make Mine Music," with Benny Goodman and the Pied Pipers heard on the sound track.



People of Note

Disney adorns Goodman, Prokofieff; Pearl Bailey decorates new musical

by Barry Ulanov

Fantasia proved it in 1940. *Make Mine Music* proves it in 1946. Walt Disney's talents, or rather those of his associates, run to the music of our time. When, in the earlier film, Bach, Tchaikowsky, Beethoven and Schubert were the artists' subjects, the resulting reels were tawdry exhibits of melodrama or mush set to music. When it was Stravinsky, the drawing, the subject, the organization of both had some real vigor and originality.

In *Make Mine Music,* the "Musical Fantasy in Ten Parts" which Disney has just released, the present-day material gets the best break again. Only this time, there's much more of it. Benny Goodman, leading his full band in "All the Cats Join In," and his Quartet in "After You've Gone," is the most successfully employed of the live performers on the soundtrack, and the most satisfyingly animated on the screen, I think. In semi-cartoon technique, the jitterbugs so blithely delineated in the "Cats" sequence catch not only the ebullience of their jumping generation but the drive of the jazz, a rare appreciation on the part of animators, story-men and director. The battling characters made of the instruments in the Quartet spot make for good visual fun but, more important, they also illustrate something of the polyphonic nature of jazz, a difficult demonstration to make with anything but a severely parochial jazz vocabulary. Prokofieff is handsomely decorated in *Peter and the Wolf* and Nelson Eddy manages the ham and the tenderer operatic meats which are served in "Willie The Whale Who Wanted to Sing at the Met" with a relaxation unusual for him. Comes then the lavender (sometimes it's dangerously close to puce) and the faded old lace of "Two Silhouettes," in which Dinah Shore, Tatania Riabouchinska and David Lichine are used with consistent bad taste. "Blue Bayou" is, like its spectral relation, another exercise in poorly employed sound (the Ken Darby singers) and material (an ordinary pop song). And the same is true of the Andy Russell "Ballad in Blue," in which such visual clichés as steady rain to denote a sad mood and church windows when the singer mentions prayer are accompanied by their aural counterparts. There's humor in "Casey at the Bat" and "The Martins and the Coys" and a certain degree of charm in "Johnny Fedora and Alice Bluebonnet," but almost as much ennui because of the uninteresting use of voices. Where Disney comes fully to grips with modern sound (for which read Benny Goodman and Sergei Prokofieff) he gives most effective sight to it. When he relies on the tried, he succeeds only in being trying. The next step is to use Dizzy Gillespie and Arnold Schoenberg. I think Disney's men could do it, and I think their audiences would love it.

St. Louis Woman

St. Louis Woman stars two dancers, the Nicholas Brothers, but the play is all to a singer, Pearl Bailey. In a specialty part, singing two Johnny Mercer lyrics that couldn't be chercer, Pearl flutters with her hands, struts with her body, gestures with her face and cozens with her voice. A singer magnificently on the make, she wins more than what she was after—the shows is hers, all three unsuspenseful acts of it. If more than Pearl Bailey and the sets had great style, so would the lady from St. Louis. But, apart from story deficiencies and a generally unstartling Harold Arlen score, the *Woman* needs dancing and all she gets is one Cakewalk.

There's plenty of dancing in *Specter of the Rose,* the quality of which I will leave to specialists to appraise. There is also a good deal of music composed by the self-styled "Bad Boy of Music," George Antheil. Much as the choreography follows but does not actually imitate the Fokine original, the music suggests the Berlioz arrangement of Weber which originally set the Diaghileff ballet. It's still a waltz and it has a lovely lilt as its strains are carried from piano to full orchestra. Good as the ballet music is, however, it's Antheil's mock-modern score for the brief modern ballet which is his chief contribution to the Ben Hecht film. Instead of the studied stridency of the *Ballet Mécanique* and his other early atrocities, you get a much quieter dissonance in this piece, and an obvious but not overbearing sense of satire which reflects perfectly the delightfully calculated eccentricities of the three dancers' Wigman-Graham grotesque.

Records

The current record lists indicate a healthy interest in current music and for once the record companies don't confine "current" to what was sensational at the turn of the century. True, the Stravinsky *Song of the Nightingale* which the Cincinnati Symphony has recorded (Victor M-DM-1041, $3.85) and the *Scythian Suite* of Prokofieff, recorded by the Chicago Symphony (Victor M-DM-1040, $3.85), date from 1914 and 1915 respectively. But only excerpts from the lovely suite Stravinsky made of his unsuccessful opera have hitherto been available on records and none of Prokofieff's powerful investiture of an ancient Russian legend has been put between grooves; as a matter of fact both are rarely performed in concert. This month, too, Victor has released Horowitz's stunning performance of the 1942 piano sonata of Prokofieff, his seventh, with its remarkable last movement in 7/8 time (Victor DM-1042, $2.85).

Earl Leaf

Latin-American flavor: Loa and Monsita in rumbas and guarachas at the Havana-Madrid and Roberto and Aida in a bolero at Jimmy Kelly's.

Light & Fantastic

jottings on the Broadway scene, from Garbo to the Glass Hat

by Paul Denis

At the Zanzibar cafe, Bill Robinson pronounces it "dahnse," and explains "it's dahnse the closer you get to the money."

* * *

Greta Garbo, who wants to be alone but nobody cares anymore, went to see one of the last performances of *The Would-Be Gentleman* escorted by Gaylord Hauser. She sat stony-faced through Bobby Clark's hilarious antics, but finally broke down and laughed heartily when Harrison and Fisher did their satiric dances.

* * *

Jane Deering, the young blonde dancer in *Three to Make Ready,* is the same Dorita Del Sol who danced at the Rainbow Room and at El Chico—only then she wore a brunette wig.

And talking of wigs, Bob Sylvester of the New York *Daily News* reports that "Of all the entertainers who wear 'rugs,' the dome doily sported by Tony DeMarco is by all odds the best. Tony even lets you pull at his wig."

* * *

Kathryn Duffy, the dance director whose troupes have broken records at the Belmont Plaza's Glass Hat, New York, says, "Houston and Dallas audiences are very appreciative. Atlanta is tough to please. Cincinnati is partial to classical music, waltzes and pictorial dances. The West Coast is in favor of fast action-full dancing. New York responds to fresh, young, pretty girl dancers and good dancing."

* * *

Irene Thirer met Bill Williams in Hollywood recently and he told her one of those "that's-Hollywood-for-you" stories.

Williams, a tall, blond husky youth who had toured with the Stuart Morgan adagio dancers, went to Hollywood to crash the movies. He applied first at producer George Jessel's office at 20th Century-Fox for an audition, and Jessel asked, "What have you done?"

Williams explained, "I was in an act that showstopped nightly for almost a year in your own musical *High Kickers* on Broadway. Don't you remember me?"

So Bill today is doing well in RKO Pictures.

* * *

Which reminds us of the time Sid Prussin's Band asked Billy Rose if he

(continued on page 46)

Nights Out

concerning two Bills, Robinson and Rose; Moune shines brightly, so does Desmond

by Sid Garfield

A few years ago, Bill Robinson was brightening the World's Fair Midway with his and Mike Todd's imaginatively-syncopated version of *The Hot Mikado*. The Fair and Grover Whalen are today just tender memories of things past, but Robinson is still strutting to a hot-cha version of "Let The Punishment Fit The Crime"—blazing red Emperor hat, gaudy gloves, shiny white buttons and all. This takes place at the Zanzibar on Broadway, and will continue right on through the middle of June. Our advice is to go if you saw and liked the World's Fair edition, and run if you never got there.

Robinson is reported rounding out his sixtieth year in the dancing trade, having started hoofing for pennies on the streets of Richmond, Virginia when he was seven. As a matter of fact, he makes passing mention of it at the Zanzibar by way of leading up to a gag punchline. One thing is certain: the magic has never left his shoes. He is as rhythmic, as effortless, as exciting as ever he was in the glorious days of the Palace. Here and there, if you want to be churlish about it, he cannot quite manage the intricacies of his stair routine, as he did once upon a dancing time. But he is so precise in his taps, so cunning in his story-telling, and so genuinely likeable, you will easily overlook it.

As an added fillip, the Mills Brothers are there to soothe you with gracefully lyric versions of "The One You Love," "Paper Doll," and the like. Maurice Rocco's whirling-dervish attack on a piano is another highlight, especially in the big Harlemized samba sequence.

Diamond Horseshoe

If you're the squeamish sort who likes to remember things and people as they were at their unblemished best, then forget about Billy Rose and his Diamond Horseshoe show. In his current extravaganza, Rose has gathered together Fritzi Scheff, Ann Pennington, Joe E. Howard, Willie Solar, and the Watson Sisters, invited each to contribute a specialty plucked from a happier past, and thrown the result together in a shrewdly-managed Auld Lang Syne sort of opera-bouffe. Thus, Mr. Howard is once again reviving "I Wonder Who's Kissing Her Now," Ann Pennington is quivering to a fleshier version of the Black Bottom, and Fritzi Scheff is delivering "Kiss Me Again." The night we were there, the place was pretty much sold out to a group of New York butchers, as close a contingent to the Common Man as we suppose it is possible to get. They seemed happy enough over the evening's activities and made a good deal of noise over each turn. Here and there, the din was a bit competitive, but the performers seemed rather gratified by it all. Jacqueline Hurley is a long-legged dancer who concentrates, in the main, on interesting contortions. And in Emma Frances, Mr. Rose is presenting a lady astonishingly sprightly for her sixty-odd years. Bear her age in mind, and her cartwheels turn out to be rather amazing. After we left 46th Street, we got to thinking that John O'Hara, or Ring Lardner, if he were still with us, could manage a characteristically bitter piece about Billy Rose and his kind of sentiment. Being neither O'Hara nor Lardner, we will merely recommend a visit to the Horseshoe, as a change of pace from the Monte Carlo, the Versailles, and their gilded ilk.

Cafe Society

Moune, the singer at Cafe Society Uptown, has just recently gotten some feature attention in *Life* magazine, so it seems rather safe to assume she has arrived as a cafe performer. If you haven't seen her yet, she is a somewhat thinner counterpart of Hazel Scott. She sings obscure French songs in attractively genteel fashion, preceding each with a whispered resumé of what the lyrics seek to say. You won't know much more about it after her break-down, but we have a hunch you'll like what follows. Gentility seems to be the keynote of the current Barney Josephson entertainment. Co-featured with Moune is another singer who also seems rather ashamed to face her audience, a wisp of a girl named Susan Reed who offers "Sweet Molly Malone" and some ancient sea chanties. She accompanies herself plaintively on a zither, surely the first time an instrument of this sort has been carted out on a night club floor. Miss Reed is welcome, and the customers let her know it. Probably on the assumption that all must not be sweetness and light, the management has also hired Imogene Cocoa. She runs boisterously wild with some well-contrived satires on silent films, fashion shows at the Waldorf, and flappers of the Scott Fitzgerald era. That and Mary

(continued on page 57)

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Hurok

(continued from page 9)

long-term relationships with the impresario. Hurok has a cold-turkey approach to potentials.

Born Solomon Isaevitch Hurok fifty-eight years ago in Russia, he is frankly (and boastfully) an anachronism—the last of the old impresarios, a man who deals personally with his artists. In a world of highly organized and impersonal booking, Hurok reserves all decisions for himself, weighing the talent, drive and money-making qualities (though not always in just that order) of candidates who reach his office in search of management.

The Hurok establishment on Fifth Avenue has a sizeable staff to turn away the unwanted and to sort out the "possible" among the hundreds of applicants who present themselves every week. Hurok himself is easy to see . . . if he considers it good business. He lives up to his own well publicized idea of himself as the papa of his concern, wandering about the office and peering over the shoulders of his employees. A large proportion of Hurok's staff is publicity and promotion. His build-ups are famous. When Hurok takes on an artist, the lights don't blink . . . they flare. And the most brilliant spotlights have been steady on Sol Hurok himself for years.

Hurok, a baldish, full-faced man with an earthy sense of humor and

S. Hurok presenting — himself! Occasionally he appears as the bear trainer in "Petrouchka."

Cosmo-Sileo

The impresario dances, too. Here Hurok partners Katherine Dunham at a backstage party.

an accent, regards his successful business career as something of a mission. In this war-swept world, he feels that if his American artists can go abroad and European artists can come here in large numbers, they may help make wars impossible in the future. He has a way of saying it:

"When people sing together," he says, "when they dance together and make music together, they cannot make war on one another."

While most of Hurok's enterprises have been lucrative, he has been known to sink a good deal of money in ventures he believed in. He "lost" some $80,000 the first season of the Ballet Russe in 1933. Far from being discouraged he poured more money into the second season, stepped up the publicity, and came out ahead. He likes to recall this as faith not only in his own judgment but in the American public. He insists he has always believed in cultivating the taste of the public instead of catering to current boundaries. On the annual list of "Hurok Presents" is always a mixture of new and old, unique and classic.

It was Hurok who sent Marian Anderson on her first Southern tour in 1937—with a white accompanist. Warned that the great singer would be "stoned" if she dared to appear in cities south of the Mason-Dixon line, Hurok snorted and went ahead with arrangements for the tour. The tremendous reception accorded Anderson in the South was a tribute to his judgment.

Hurok first encountered Anderson in Paris in 1935. Sauntering up the Champs d'Elysées one evening, he saw a pillar announcement of an Anderson concert. The American impresario had one of his hunches. He went along to the Salle Gaveau and heard Marian Anderson. Backstage after the concert, he wasted no time. Sign with me, he told her, and America is yours. And it was. And Hurok has the credit for presenting to her own country a singer of whose voice Toscanini said, "It is the kind heard once in a hundred years."

Pavlowa was an early guiding star to Hurok's ambitions. The impresario spent four years cultivating the contact and finally brought her under his exclusive management in 1921. With her, as with Isadora Duncan and the hundreds of later stars he was to manage, he maintained a very personal relationship, traveling with her on tour, even covering the one-night stands. This personal approach has proved profitable and pleasurable to Hurok. The artists, he found, expanded under it and to his own ego it brought the satisfaction of close friendship with the kind of people he had admired from afar as a boy.

The Hurok offices had a modest beginning—desk space on 42nd Street. The impresario's own beginning was modest, too. He began life as the son of a small hardware merchant in the little town of Psgar, near Kharkov, Russia. At fifteen he made a deal with an immigrant smuggler and found his way to far-off America with neither a knowledge of English nor a trade. A brother in Philadelphia set him up as a peddler "to learn the language and the country." As a peddler he was a flop. Housewives dumped water on him. He finally hit New York, the center of the world he was so crazy about—the theatre. At eighteen he organized a Musical Society himself, and then as the director of Brooklyn's Labor Lyceum began arranging musical programs for labor clubs and workers' organizations. The programs were an immediate success and Hurok moved across the river to take over the Hippodrome for Sunday afternoon performances of name artists. For the Sunday afternoons he made sub-con-

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Jack Stanly, Jane Deering photographed in action

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tracts with Mischa Elman, Efrem Zimbalist, Alma Gluck and other big-timers and his career was assured.

The story of Hurok and his successes is peculiarly American, "rags to riches" in flavor, but the man himself has retained the characteristics of a European, and particularly of a Russian. He is anxious to exchange artists and concerts with Soviet Russia as with other countries of Europe. In former years he spent every summer abroad, searching for talent, listening to and watching the performances of all the artists who had been "saved up" for him by friends and contacts, including hotel keepers and restaurant owners. During the war years he remained in this country, cooperating in sending his artists to the troops, to hospitals and war benefits. He packs a Meritorious Service award for his war work.

Hurok manages to spend a good deal of time with his family. His wife was the former Emma Borisovna, a Russian singer who came to this country with a revue and remained. He has a daughter and two small grandchildren. In New York he lives on Central Park West, now spends about half the year there and the other half in Beverly Hills. On both coasts he is a famous party-giver, a mix-them-up kind of host who gets a kick out of bringing together all sorts of people who might not ordinarily rub shoulders. He has exotic tastes in food and wines, democratic tastes in people.

At fifty-eight, Hurok is a fine product of his own build-up process. The walls of his office are lined with pictures of the world's best-known artists, lovingly inscribed to their dear friend Hurok. His autobiography is off the press this month and a movie about him is in the making. With all the other folks that S. Hurok has sold the American public, he hasn't done so badly by Hurok himself.

Word on Plays

(continued from page 32)

And let me tell you, that's sheer joy—being left with the Nicholas Brothers and Pearl Bailey.

Harold Nicholas swaggers through the role of the little jockey with surprising aplomb, carrying a good deal of the plot as well as several Arlen tunes. And when he and brother Fayard take off on their amazingly agile flights of fancy footwork, you are willing to forget that you have seen them do the same routines on countless nightclub floors and Zanuck musical screens.

Pearl Bailey's theatrical debut is a beaut. She's a tall, tan and terrific surprise to those of us who had never see her in the local *boîtes*. She appears in only two numbers, and in both of them she stops an otherwise humorless show colder than a Bird's Eye mackerel with her tricky timing and infectious song style. "Legalize My Name" and "A Woman's Prerogative" boast some of Johnny Mercer's most wicked and witty rhymes, and the way this big babe toys with them is something that will be remembered, I'm sure, long after *St. Louis Woman* has passed into the celluloid factory out in Culver City to be ground into a vehicle for Lena Horne.

Earl Kerkam

No, the world at the Martin Beck Theatre may not be my particular oyster—but Bailey is definitely my Pearl.

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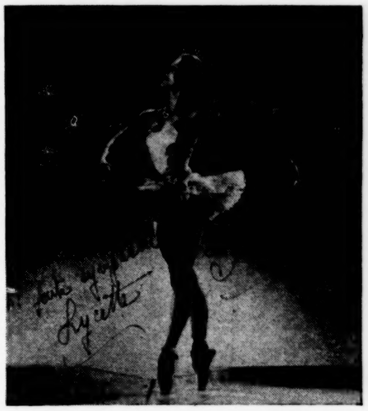

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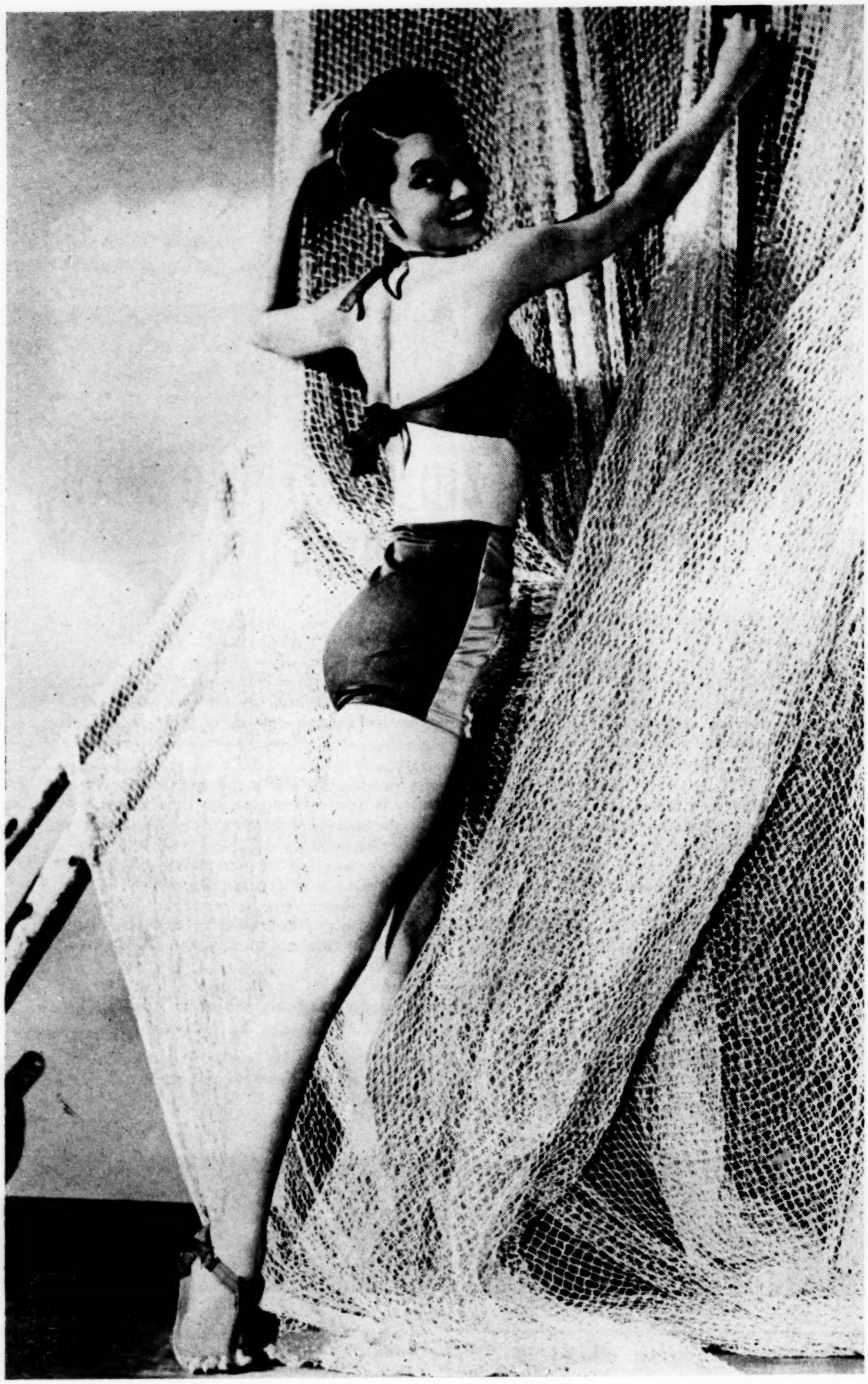
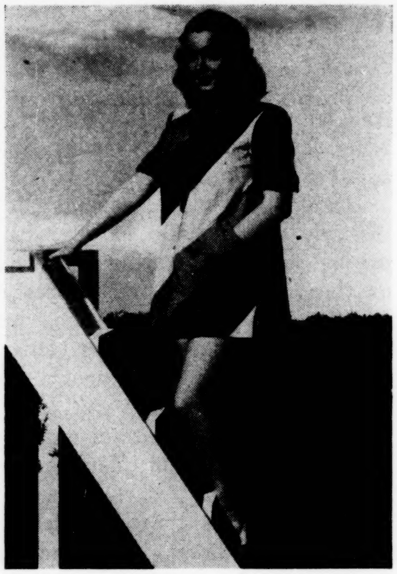
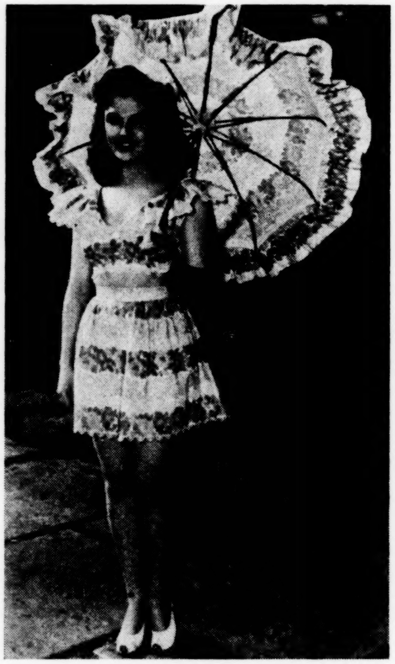




Multicolored stripes in a beachcoat for M-G-M starlet Kathryn Grayson.



A ruffled midriff top, shorts as full as a ballet skirt and matching parasol for Beverly Tyler for spectator sports.

Left, ballerina Cyd Charisse of M-G-M's "Silver Slippers" can rehearse or take a swim in her simple, two-piece suit.

Fashions in the Dance

Practice clothes from studio and rehearsal stage .... bare midriffs, sleek trunks, tutu ruffles .... have been borrowed from dancers for new Hollywood styles in summer wear

Ballet

(continued from page 12)

anatomy calls for reflective or compensatory movements in other parts of the anatomy, since we are bound together by sinews and nerves and not held together by pegs in independent joints.

Perhaps the most important law to be culled from modern dance by the ballet artists is the law of dynamics, for dynamic shading is an essential ingredient of any art you care to name. Imagine a piece of music completely lacking in variations of tonal intensity or an actor maintaining the same degree of loudness throughout his speeches. Changes in tempo help but they do not replace variety in dynamics. One does not call for help in the same tone of voice he uses to ask someone to pass the bread, neither should the dancer pour into a given movement the same flow of energy he pours into a different type of movement. Here again, successful ballet dancers are aware of the need for changes in dynamics and so control the ebb and flow of energy in accordance with the kinetic and dramatic demands of their dances. It is obvious that a leap requires the expenditure of more energy than does a pas de basque, but the point I am endeavoring to make is that the dynamics of a pas de basque, or an arabesque or of any balletic movement you choose to select varies *with* the dance and varies *within* the same dance, for the ebb and flow of energy and the degree of dynamic intensity are governed by preceding and succeeding movements, by phrasing, by dramatic content, by the musical support and by several other factors.

Earl Kerkam

Since the technique of modern dance is primarily concerned with the control of energy, the proper channelling of energy, it offers much of value to the ballet dancer. Again I stress the fact that I do not want ballet dancers to turn into modern dancers, but the ballet can make use of modern dance contributions in the same way that modern dance has learned much of theatrical value from the ballet.

Aside from those flaws which modern dance training would aid in eliminating, there are other flaws in the ballet which the ballet itself can erase. Occasionally a ballet company will turn out a "super" production which is "super" in everything but dance. Too much accent has been laid upon scenery and costumes and perhaps upon musical score and the dancing has been forced to fit them. It should be the other way around with the choreography of prime importance and music and decor on hand to support and enhance the dancing. When, for example, decor is too grandiose and costumes too extravagant, dance movement tends to become lost in the appurtenances of the production. Although a wise director knows that ballet is composed of drama, painting, music and dance, he also knows that dance comes first since it is the staple ingredient of ballet.

An improvement in ballet orchestras, I believe, is in order, for all of us have attended ballet performances in which the orchestra appears to be heckling the dancers rather than supporting them.

And a final point: why can't ballet performances commence on time? The critic goes slowly mad trying to see as much of the dancing as possible before rushing off to meet a deadline and those members of the audience who have arrived on time have a right to expect the performance to start when it is scheduled to do so. If some prefer to dawdle over dinner and miss the first ballet, that is their right, but it is not right to hold the curtain for them.

In closing let me say that there is far more that is "right" about ballet than there is "wrong" with it. The faults I have mentioned exist and they detract from the general excellence of many ballet performances, but their removal is possible if the powers-that-be realize that ballet must never rest upon its laurels (for laurels fade) and that new laurels must ever be sought.

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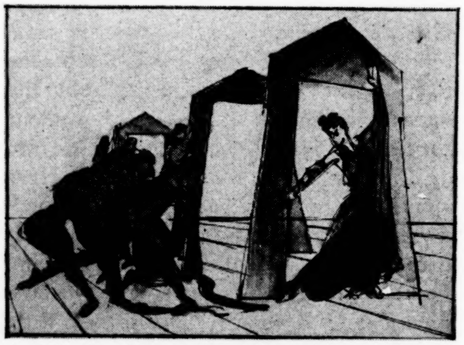
Cole

(continued from page 29)

In rapid succession he became Shawn's personal valet and winner of a scholarship. For a while he toured with the troupe, then he and Alice Dudley, another member, went off on their own. They landed a booking in Manhattan's Embassy Club, run by the notorious "Dutch" Schultz, but a week later the club folded. Eventually they were signed as a team by the Music Hall, doubling as well into the Rainbow Room.

By then Jack had made up his mind to go it alone. This led to that curious Jekyll-Hyde phase of his career during which, while stomping and undulating for the cash customers at Billy Rose's Cafe Manana by night, he imparted the lowdown on Terpsichore to the young ladies of Adelphi College by day. Between calls of "You're on, Cole!" he used to sit on the floor of his dressing room, Yogi fashion, correcting his pupils' papers. It was along about here, at any rate, that he first quickened to the irreverent strains of Scott's cannibal music—and found himself in the big time.

Allah be Praised, Something for the Boys and a *Ziegfeld Follies* are three of the Broadway musicals he designed and/or danced in. His past film creations include *Moon Over Miami, Kismet,* and *Tars and Spars,* and his


A Cole sketch from "Tonight and Every Night."

Scene from the film starring Rita Hayworth.

Sovfoto

One of the spectacular moments from Tchaikowsky's "Swan Lake" ballet, presented at the Grand Theatre in the USSR in its full five acts, is from the "Dance of the Brides."

future ones *The Jolson Story, Rio* and *Down to Earth.*

In 1931, the fact that he was "Ming-looking," though boyish, got him the role of an austere Chinese official in the first American production of *Lute Song* at Stockbridge, Mass. In 1946, still Ming-looking, Jack Cole has an aquiline nose, pale blue eyes, and close-cropped brown hair. His limber, lanky five-feet-nine frame and 146 pounds have no difficulty in negotiating the paths around Lookout Mountain, a Hollywood hilltop, where he resides in Bohemian splendor with Sammy, Cathy and their litter of cocker-spaniel pups.

Chagall

(continued from page 27)

still alive in our present ballet repertory. They crystallized in their creations all the contributing elements into a consistent whole. I feel that it is entirely a matter of this basic conception to decide to what extent the scenic artist succeeded in his task.

On the stage realism assumes a specific meaning. It is not the thing in itself which is realistic, like an apple on a plate signifies concrete reality. It becomes artistically valid only after it has been transformed through the artist's as well as the spectator's mind.

Scenic designs are not strictly paintings, because I consider movement as their very basis. And just as the spirit of the environment penetrates the dancer so the dancer completes the meaning of the painted surroundings. It is absolutely pointless to speak of the predominance of the plastic arts, provided the painter, the choreographer and the composer agree almost mystically on the very principle involved. This basic principle is much profounder than the subject or scenario. Its profoundness stems from the challenge of our time, breaking and extending the so-called reality, and creating a superior reality which is always authentic and transcends time.

This, so I hope, will clarify my position with regard to the ballet which, with its magnificent dancers, is so well represented in this country.

Nights Out

(continued from page 37)

Lou Williams' piano riffs round out the evening. All of it is decidedly worth an evening's visit.

The night we dropped in at the Embassy, Noro Morales, who leads the rumba orchestras there, was off duty. But there he was out on the dance floor having as nice a time as any of the paying customers. That seems to explain the attractiveness of the place, its excellent food, its fine service, and refreshing decor. Its clientele seems to be building rapidly, and there are good reasons . . . Lets not finish without another suggestion in favor of the Blue Angel. Newest importation is the English mimic, Florence Desmond, one of the finest artistes in her highly specialized line. She does superb take-offs on Claudette Colbert, Dietrich, Ingrid Bergman, Gertrude Lawrence, etc. The night we were there, most of the applause was led by Miss Lawrence, herself, a fine appreciation from a lady who is pretty good, herself.

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Fantastic

(continued from page 36)

was renewing its contract for the new show at the Diamond Horseshoe. "You'll have to audition first," said Rose. "But we've been playing here for two years," protested Prussin. "You'll have to audition!" said Rose.

Sid got so mad he went into the army, changed his name to Syd Strange when he came out, and is now conducting at Nicky Blair's Carnival—which he got *without* auditioning.

Earl Kerkam

* * *

If you think dancing is a lark, then talk to Ray Bolger, star of *Three to Make Ready,* who loses three pounds at each performance. And the most tiring of all his dances, he says, is the so-called "effortless soft-shoe dance."

* * *

Ballerina Fanchon has a passion for —guess! For entrechats? For ronds de jambes? No! She has a passion for topaz.

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Soviets

(continued from page 15)

Between times they dance at factories.

One of the most thrilling things about the Soviet theatre or the Soviet dance is the consciousness at all times that the great bulk of the audience is made up of factory workers and farmers. Some of the Soviet theatres are decorated in the golden horseshoe style, but the lustre of the audience comes not from wealth but the glow of a cultured appreciation which proceeds from all economic gradations of the Soviet society.

The folk dances, done to the accompaniment of native instruments, have their individual characteristics in each Republic. The Ukrainian dances are on the romping side. The Georgian native dances are characteristically stately. Men and women move in parallel motion but barely touch one another. Armenian dances are both grave and gay. Like the Georgian, they recount a simple story. All phases of life are portrayed in the folk dances: love, hunting, harvesting and mighty deeds of battles long ago.

The Moissevin dance ensemble, which has its headquarters in Moscow, exhibits the folk dances of all Slavic peoples, including the Poles and Czechs. It is the most accomplished of the folk ensembles. For pure excitement I have never seen the equal of its performances. The stage is on fire with whirling figures, costumed with a variety and sureness of color and design that takes your breath away.

Stage dancing I found the least satisfactory of the Soviet dance forms. I must except a couple in an Armenian musical comedy who combined grace and acrobatics in a performance strictly in the best American night club manner. Where they picked up the technique I can't imagine.

Modern dance, as we know it, doesn't exist in the Soviet Union. In my lame way I tried to explain "modern" to Lepishinskaya. She was most interested and wished she could see some examples. She was strictly opposed to the kind of dancing she had seen in Bulgaria and Rumania where the dancer improvises as she "feels" the music. Lepishinskaya found such performances lacking in form and meaning. In fact, she thinks that the ballet technique, which she explained is by no means all "tip-toe" in the Soviet Union, can express about all that a dancer needs to say. After my own experience I could not quarrel with this dictum.

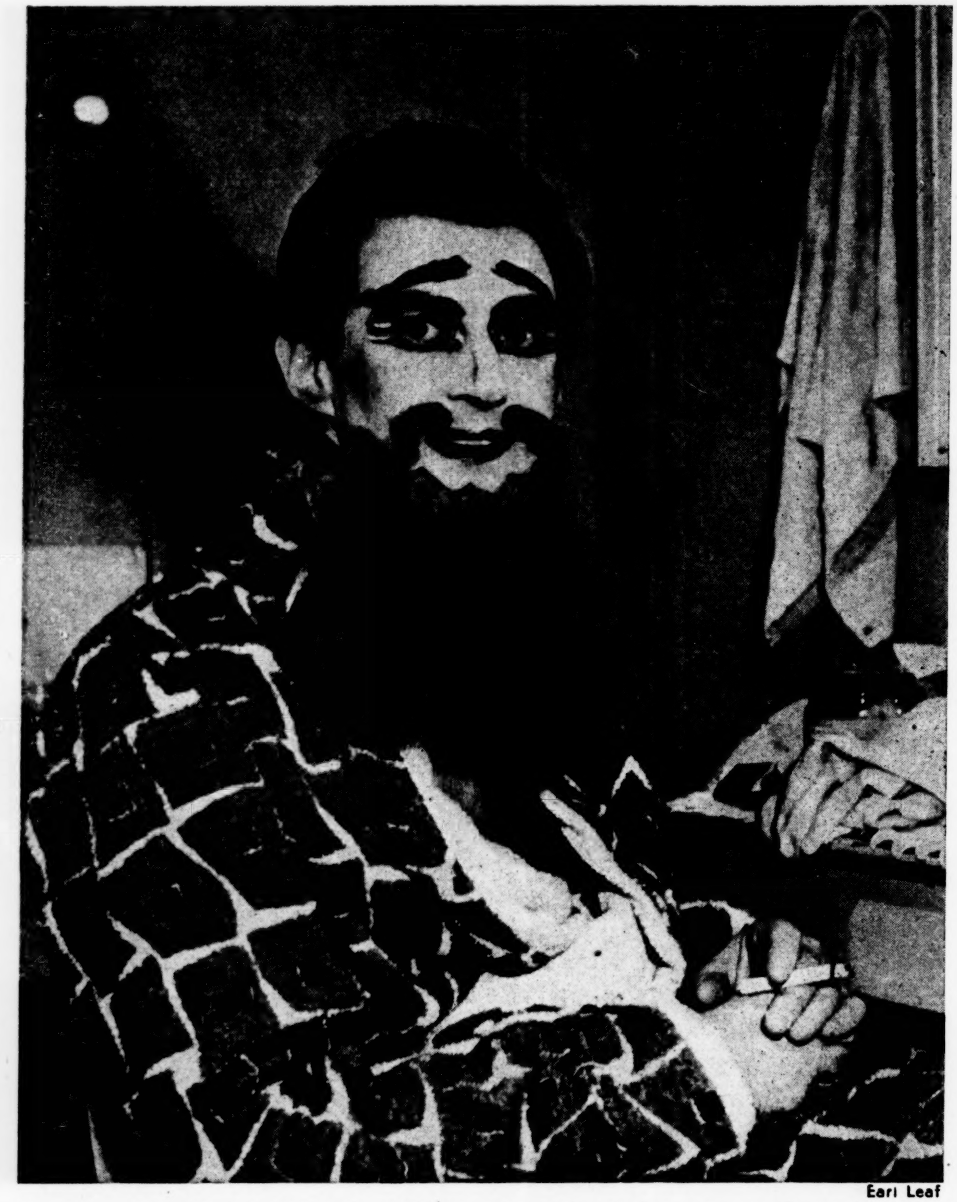
The most touching dancing of all that I saw on my trip was at a war orphans home in Kiev. The children, who ranged from seven to sixteen, put on a show for me which included several dances executed under the watchful eye of a ballet master. Most of the children had been in German prison camps, where they were forbidden to move beyond a walk. Many, as young as five or six, had been used as blood donors. Without mothers or fathers, their memories ravaged with scenes of brutality and torture, both physical and psychological, they could still dance while building themselves for a better life ahead.

Movement comes naturally to the peoples of the Soviet Union. They are constantly animated as they talk. The actors in the theatre express a degree of movement which sometimes seems exaggerated to Americans. Nevertheless, it is always significant movement, as significant as the vigorous and carefully timed evolutions of the Red Army which finally laid waste the Nazi legions of death. It is eminently natural that the dance should be one of the foremost of Russia's expression in art.

The Soviet people are anxious to see our dancers: ballet, modern, and all the rest. Let us hope that a world advancing toward international sanity will soon make it possible for lovers of the dance in both countries to enjoy and learn from each other through exchange of dance performances.

Press Photoagency

Villagers of Aginskoe, Chita region, celebrate a holiday in typical Russian manner . . . by dancing.



Earl Leaf

In azure make-up for the title role of "Bluebeard," Anton Dolin awaits cue for curtain time.

Dance REVIEWS

OPENING night for Ballet Theatre at the Metropolitan on April 7 was an auspicious beginning: if the season meets first-night standards, it will be a glorious one indeed. The program was long, but varied: *Les Sylphides, On Stage!,* the Pas de Deux from *The Nutcracker* and *Bluebeard.*

Fokine's classic white ballet to the Chopin score (admirably conducted for orchestra and dancers by Mois Zlatin) saw Alicia Markova, Alicia Alonso, Barbara Fallis and Andre Eglevsky in the variations: Markova ethereal and light in the Prelude, Alonso gracefully soaring through the Mazurka, Fallis capable but too extravagant in the Waltz. Eglevsky has been better in his solo, but his partnering of Markova was gracious.

Last season's popular success, *On Stage!,* was treated to perfection . . . a neat, finely-paced dramatization of Michael Kidd's rehearsal episode. The dancing of the ballet within the ballet was excellent, from stars Nora Kaye and John Kriza to the interestingly patterned pas de deux work of the corps.

Markova and Dolin were enthusiastically welcomed as they appeared on stage for one of ballet's favorite pas de deux: from *The Nutcracker Suite.* Markova was a delightful Sugar Plum Fairy. Dolin meets his role as ballerino and partner with the thoroughness he gives to his more dramatic characterizations, such as in the closing ballet, *Bluebeard.* Dolin was in fine fettle and led the just-as-spirited company in an entertaining account of the bewhiskered philanderer.

The season's first *Romeo and Juliet,* with John Kriza and Markova delineating Tudor's version of Shakespeare, was a ragged performance, understandable as the ballet was not in the tour repertory and has not been danced since last fall. Rehearsal should smooth out the dancing, and, it is hoped, correct the abrupt and harsh lighting. Jerome Robbins' *Interplay* is still the bouncing, dance-full ballet it was in its first performance last season. Tommy Rall capably handles the exuberant role created by Harold Lang.

The new pas de deux, arranged by Anatole Oboukhoff for Alicia Alonso and Eglevsky to Tcherepnin's too-little known music from *Pavilion d'Armide,* is a gracious and inventive one. The variations are often surprising in their freshness; Oboukhoff has considered Alonso's qualities of attack and coordination (her attitudes are faultless), Eglevsky's batterie and elevation, in his composition. Each variation, following the music, ends *staccato*: Alonso's arabesque and Eglevsky's turn into a grand jete are impressions of "stopped-action" in technique. The Coda pairs the two dancers in parallel or "shadow" patterns and closes, not with the customary ballet lift, but with the dancers side by side, posed in a simple, decisive fourth position.

R.W.

Delakova and Berk

Katya Delakova and Fred Berk, who hail respectively from Yugoslavia and Vienna, danced for a packed house that was so responsive the audience almost became a part of the performance. This is particularly remarkable since the dancers are unhyphenated modern dancers and the audience was not an experienced dance crowd. The reason was apparent. The dancers are good dancers with the God-given lyric movement and the well-trained bodies that means dancing to most people, and their dances are good adult subjects clearly expressed. Not once during the program did the uninitiated have to wonder what was going on. The dancing was clear and it was attractive visually. There was emotion, intellect and humor.

Delakova and Berk use words in their dances—merely one dramatic word or a brief phrase to add to the mood of the dance rather than to explain it. Delakova has a strong technique and a piquant charm that make her pleasant to watch.

The most effective suite of the numbers presented was one based on refugee experiences. Most moving was *Flight* with its instinctive running away, its agonizing delays and frustrations. Another memorable dance was *Decision* with its clearcut brave affirmation of building anew.

The gay *Hora* that concluded the program was original in actually including the Hora step—a novelty when one thinks back over all the horas and pavannes and minuets that one has seen on the concert stage that were just so many run-of-the-mill modern dances.

A.B.

Boas Dance Group

The Boas Dance Group, under the aegis of Franziska Boas, performed on April 6, 7, and 13 at the Studio Theatre.

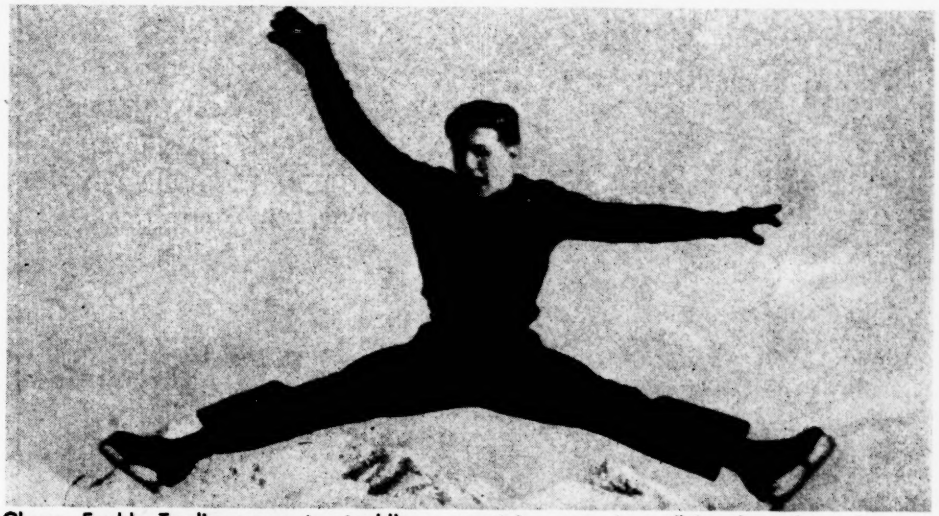
Miss Boas has, in the past, made valuable contributions as teacher and percussion experimentalist — dominant aspects of her creative life which proved to be of negative value in her concerts. She approached the theatre as though it were a studio. Consequently, almost all the dances—both solo and group—remained at that level where the idea has been translated into movement, but the whole has not been integrated and given projection so it can make the transition to valid theatre.

The dancers explored various levels, manipulated props, balanced bowls and cymbals on their heads, banged percussion instruments on the stage. Though

Split Seconds

Acme

Aerial splits are not confined to dance. Baseball's Danny Gardella does a "batsman stand."



Champ Freddy Tomlins seems to straddle a mountain range in a flying leap from the ice.

S. Webster

Concert dancer Iva Kitchell uses splits in an exasperated moment from "The Salesman."

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at times interesting, it had the effect of a personal voyage of discovery, not to be shared by the audience.

The group consisted of Carolyn Bilderback, Mary O'Connell, Francoise Sullivan, Minnie Willis, Ellen Wimmer, and a myriad of unnamed dancers, who appeared in *We Are The Many*. While they all performed with evident seriousness, they displayed the same flaccid arms and torsos as the leader; and in their own compositions (*Stigma, Apparitions of the Real,* and *Dance of the Women*) showed the same tendency to indulge in spurts of violent movement, followed by just walking to cover space.

Most effective were Miss Boas's two solos, *Goya-esque,* and *Alone*. Here were evident more unity, clarity and real dance, as well as a sharper sense of characterization, and glimpses of real but undisciplined talent.

Included in the accompaniment were Ada Pierot and Irene Paulsen, pianists; Meyer Kupferman, clarinetist; Claire Rubel, violinist; and Janey Price, Arthur Christie, Roger Goeb, and Norman Coker, percussionists. Fredda Wright designed the costumes, and Louise Renaud and Arthur Christie constructed the sets after designs by Miss Boas. D.H.

Chicago Ballet

Chicago Ballet Company. Ruth Page presented the Chicago Ballet Company which featured Berenice Holmes and Walter Camryn and included soloists Edith Allard, Jean Dovell, Robert Josias and Nancy Harrin.

Miss Page's contribution to the program were a number of her dances with words. These were excellent theater fare —particularly as she does them. She has a sophisticated sense of humor and a wonderful sense of the ludicrous which is as logical as algebra. Her *Lament for the Death of a Spanish Bullfighter,* in its dramatic simplicity, does justice to the great poem of Garcia Lorca. Her *Juliet* is indeed a beautiful woman.

Walter Camryn repeated two of his successful essays in Americana, *Dr. Eli Duffy's Snakeroot* and *Ditties*. Both went over with their usual bang because they are good numbers put on by an experienced actor who understands what he is doing. Little Billy Reilly, who assists in the medicine-show piece, was first rate.

It was audacious of young Edith Allard and Robert Josias to dance a pas de deux

(*continued on page* 52)

The Coming Ballet Blitz

five dance companies are due in New York

BALLET will burst upon New Yorkers in unprecedented fashion this September when at least four major companies lay siege to the city for their Fall season, with a fifth troupe en route for a Manhattan opening later in the year.

The biggest news at the moment involves the split between the Ballet Theatre and Sol Hurok. The Ballet Theatre has announced that it will carry on independently under the guidance of Lucia Chase and Oliver Smith, and that its company will be headed by Andre Eglevsky, Nora Kaye, Alicia Alonso, Janet Reed and John Kriza. Hurok has issued a statement that he will present a ballet company headed by Alicia Markova and Anton Dolin, former guest artists with the Ballet Theatre, at the Metropolitan Opera this Fall.

The Ballet Theatre will continue its repertory of fifty ballets with a company of forty dancers, and will expand them in the future. Under its present direction, the Ballet Theatre is now booking its transcontinental tour for 1946-47. Detailed information concerning the forthcoming engagements will shortly be announced.

The Markova-Dolin Company, which is now in the process of formation, will have a repertory of leading classic works as well as productions by contemporary choreographers. Besides Markova and Dolin, the company's roster of dancers includes Rosella Hightower, Albia Kavan, Rex Cooper, George Skibine and others. The company has been booked for a national tour for the 1946-47 season.

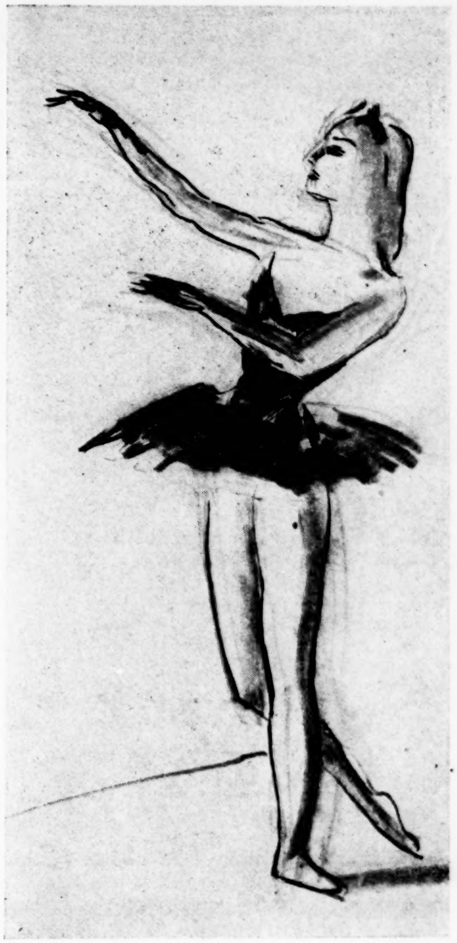
Among the new attractions to be presented by the Markova-Dolin Ballet will be an original work choreographed by John Taras to music of Schubert arranged by Rieti; a ballet, *Camille*. based on the Dumas story; a new version of *Sleeping Beauty* and several divertissements, including two solos for Mr. Dolin, *Espagnol* and *Hymn to the Sun,* a polka composed by Celli, and a dervish dance. In all there will be eight different programs. After its Chicago engagement at the end of May, the Markova-Dolin troupe will embark on a South America tour, returning to this country in time to open at the Metropolitan on September 15.

Undisturbed by the storms that have been rocking Ballet Theatre, the Ballet Russe de Monte Carlo will glide into the City Center without even a ripple. With Danilova as prima ballerina, the company will play a twelve-day engagement at the City Center, beginning September 4, followed by a six week season in February.

To the score of three ballet companies, one more can now be added, the Original Ballet Russe of Colonel W. de Basil. The Original Ballet Russe has confined its activities for the past four years to South America, Cuba, and Mexico. But it is also scheduled for a New York engagement in September. After that it will take off on a nation-wide tour, and then return to Europe for its first visit since before the war. Riabouchinska and Lichine will rejoin the company, which includes Stepanova, Morosova and Stroganova.

Fortunately the delaying action of the Jooss Ballet will give New Yorkers a chance to catch their breath. The Jooss season will begin on December 3rd. A long preliminary tour covering Canada, New England, and the Middle West precedes its three-week stopover at the City Center in December. Further bookings will take it West as far as Mexico, and back again to the City Center for several weeks in March and April.

Earl Kerkam



"Impression of Danilova" by Earl Kerkam

In addition to the *Green Table, Big City,* and other favorites, the Jooss repertory will offer several new ballets. Two of these, *Company at the Manor* set to Beethoven's *Spring Sonata,* and *Pandora,* a fifty-five minute ballet in two acts to music of Robert Gerhard, are by Kurt Jooss. The other two have choreography by members of the company. There will be one by Hans Zullig, called *Le Bosquet,* to music of Rameau, and another, by Sigurd Leeder, entitled *Sailor's Fancy,* with music by Martin Penny.

If the public was a bit dazed by the onslaught of two major ballet companies in the past, it will be very nearly blitzed by the steady barrage of ballet companies bombarding New York during the coming season. With Ballet Theatre, the Markova-Dolin company, Ballet Russe de Monte Carlo, the Original Ballet Russe, and the Jooss Ballet storming our cities, it looks as though even the most elusive theatregoers will have to capitulate.

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Reviews

(continued from page 50)

from *Swan Lake,* but their performance needs no apologies. It was stylistically mature, serene and poetic.

The major portion of the program was two full-length ballets choreographed by Berenice Holmes. There was a repetition of last year's clever success *Side Show,* in which Miss Holmes was as scintillating as ever. Robert Josias, new in the role of the three-legged freak, turned in an excellent performance.

Bela Bartok's *Wooden Prince* received its American premiere. Miss Holmes did a masterful job of translating the lengthy score into dancing, but it is still unballetic music. Nancy Harrin was charming as the young princess and danced the difficult role very well. Pierre St. Leger was a most handsome prince. It took Miss Holmes' expert dancing, as the Fairy of the Woods, to hold the piece together. Josephine Barromeo's costumes and set were cluttered.

Marie Marchowsky

Marie Marchowsky, assisted by a small group, made her Broadway debut as dancer-choreographer on April 5 at New York Times Hall.

Intelligently conceived and refreshingly unpretentious, the program afforded on the whole a satisfying evening, despite the fact that Miss Marchowsky has not yet achieved complete individuality of style.

Rhapsodic Dance, Tides of Longing, Lost in Fear, and *Dilemma of the Inept One,* were somewhat marred by the usual Graham (and perhaps Shearer) influences. *Tides of Longing,* however, centered about a pipe-legged table and chair—with interesting results. As the dance progressed, the table legs seemed to be metamorphosed into the bars of a terrible prison.

Labyrinth, with a rich score by David Diamond, and set and decor by William De Kooning and Martin Craig, featured Miss Marchowsky portraying the role of a dreamer, Lillian Chasnoff as The Wish, Judith Martin as The Repressor, and Debra Taub as The Mediator. The composition suffered from two elementary faults not discernible in preceding works—too much action and insufficient focus. After its immobile opening, each dancer churned away at his own individual movements, and when the characters *did* come into contact with each other, it was imperson-

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ally, spinning off in their own vortices. Perhaps the diffuseness and seeming lack of dramatic line were intended to evoke a dream-like atmosphere.

In her trio, *Image of Obsession,* the dancer more than redeemed herself. Here was a carefully-etched little drama of possessive mother-love eloquently danced by Miss Marchowsky as the mother, Lilliam Wexler as her child, and Lillian Chasnoff as another child. The complex inter-relationships that led to the child's final subjection to her mother's will were realized with originality of movement and adroit handling of thematic material.

Most of the dances showed a predilection for sharply contrasted, tense movement, but *Night Music* proved that Miss Marchowsky is also capable of lyricism, all of which makes her a well rounded technician.

Secondary aspects of the program, including Doris Halpern's piano accompaniments, were uniformly good.

D.H.

London Ballet

Sadler's Wells at Covent Garden gave us Moira Shearer's Aurora at three matinees during March and then launched a week of their own repertoire. Shearer is one of the most accomplished of the Wells younger soloists and she made a very valiant attempt at her terrifically exacting role, dancing her solos in particular with beautiful finish. But Aurora, in this full version of *The Sleeping Beauty,* is the Juliet of ballet. Although the programme insists on her being but 16 years old, the role requires a ballerina of greater years and vast experience; the freshness and charm of extreme youth are helpless against the virtuosity and grandeur of the Rose Adagio.

In the modern repertoire, the company came into its own again. Nicety of finish suffered slightly from the extra effort to cover the large stage but the three Ashton ballets presented were entirely successful. *Les Patineurs,* matching the period of the opera house in its Meyerbeer music and Christmas card decor, achieved an ever greater charm and provided a feast of good dancing. Since the first production in 1937 people have called Harold Turner incomparable in his role of the Blue Skater and the verdict remains just as true today. A young dancer, Brian Shaw, however, has at a few performances, revealed extraordinary promise.

De Valois' *Rake's Progress* was a little less happy. Nothing can ever alter the greatness of this ballet (and indeed better lighting gave it some richer beauties) but it is not really appreciated in the big theatre. Movement which is fascinating in its perfection of detail at Sadler's Wells becomes fussy at Covent Garden and Helpmann's superb performance as the Rake is strangely overshadowed by Fonteyn's exquisite dancing as the Young Girl. Rex Whistler's set has been enclosed in a frame designed by Oliver Messel as a tribute to the artist and this tends to shut the whole action up in a box in the centre of the stage.

The few actual ballet performances were compensated by Mme. Rambert's show of historical films: an early one (1931) of Markova, dancing the *Swan Lake* adagio with Frederick Ashton and showing her exceptional ballerina quality even then; the Camargo Society's production of *Giselle* with Spessivtseva and Dolin, worn and blurred and without music but retaining all the ballet's Romantic atmosphere and really moving in the mad scene; and a repeat from last July's film show of Toumanova rehearsing on the Mercury stage—surely one of the most entrancing ballet films ever taken!

As a surprise item, Madame Rambert produced a film of the 1937 De Basil Ballet in *Marriage d'Aurore.* I think it came as a revelation to everyone present; during the intervening years we have all unconsciously lowered our standards and it was almost a shock to see just how good those young Russians were. The film (taken over two performances) gave glimpses of both Toumanova and Baronova as Aurore, Riabouchinska and Guerard as the Blue Birds and Shabelevsky in the Three Ivans.

M.C.

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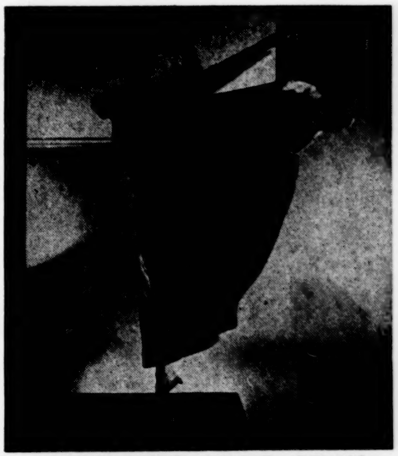
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Specter

(continued from page 13)

Lee Garmes, one of Hollywood's leading lensmen, and the photographer of Hecht's *The Scoundrel* and *Crime Without Passion* to shoot the film. "Garmes lit his dance sequences like a love scene," Hecht said. "No trick lighting or crazy angle shots. He gave it an honest and simple treatment and it came across as though it were a real stage performance—but in terms of the movie camera.

"In a way I am happy that Ivan Kirov who plays Andre Sanine, the male dancing lead, is not a pure classical dancer. I am thinking of the 'mad' dance which he does so well because he was not restricted by the rigid rules of the ballet. It turned out to be one of the picture's highlights. Viola Essen as Haidi, the ballerina of the picture, has grace, beauty and talent. Her acting is perfectly natural, and therefore highly effecting. By pretending, one immediately becomes unreal. Real talent comes to the fore when there are no barriers of pretense and ostentation."

Which might be added is precisely the standard to which Hecht has successfully adhered in *Specter of the Rose*.

CONSTANTINE

WHO'S WHO

JOHN GROTH, noted artist and war correspondent will contribute a regular page to Dance. He is author of *Studio Europe*.

BETH MYERS is a free lance writer, with one book, short stories and articles to her credit.

MAURICE STOLLER is a journalist, playwright, and librettist for the dance theatre.

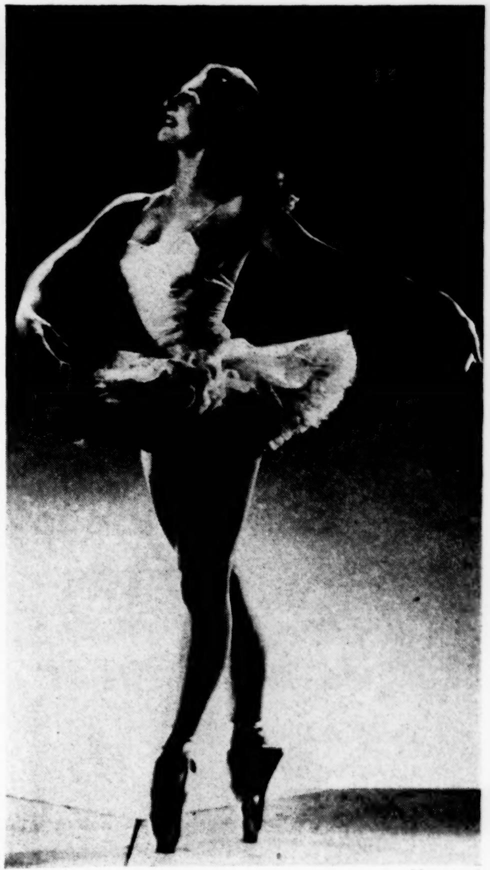
EDWIN L. SMITH has been on the National Labor Relations Board and was Executive Director of the National Council of Soviet-American Friendship.

WALTER TERRY is dance critic for the *New York Herald Tribune,* and is now writing a comprehensive study of dance movement.

BARRY ULANOV is the editor of *Metronome* and author of *Duke Ellington*. He is now writing a biography of Bing Crosby.

French Ballerina

Lycette Darsonval of the Paris Opera to appear here with Met Opera Ballet



Harcourt

LYCETTE DARSONVAL, prima ballerina of the Paris Opera, does everything in the grand manner ballerinas are supposed to. Literally on a flying trip to New York as a good-will ambassador for the exchange of artists between France and America, Miss Darsonval stopped off here recently for five days accompanied by an entourage consisting of her manager, a press agent and, to add the requisite French romantic touch, her fiance.

Miss Darsonval speaks only French, but, via interpreter, she imparted the facts that she was born in Constance, near Paris, that she began studying dancing at an early age, that in 1933 she won first prize among thirty-three contestants in the International Dance Competition in Warsaw, and that three years later she competed for the role of Giselle at the Paris Opera (since Spessiva's retirement the Opera had no one who could dance the role) and won the coveted award. Her rendering of Giselle established her as a ballerina of note. Miss Darsonval used the phrase *"beaucoup de technique"* in connection with American dancers and *"grace et sentiment"* in connection with French dancers. The meaning was clear—that American and French dancers were different, but that they complemented each other very well, and that an exchange of artists would be of mutual benefit, besides making for better cultural relations

Miss Darsonval has choreographed several twenty-five minute ballets for four dancers (the *pas de quatre* is more frequently used in Paris than the *pas de deux*), and a number of other works, including Gershwin's *Rhapsody in Blue.* For a choreographer, she is also pleasing to the eye, having an ultra-blonde, ultra-long glamour bob, blue eyes and a vivacious manner.

This Fall, those who didn't see Lycette Darsonval when she danced here in 1933, will have a chance to see her as guest artist with the Metropolitan Opera Ballet. It should be a happy occasion for everyone. The first European ballerina to come here since the war, she will offer positive proof that the art of ballet is a universal language. Miss Darsonval will need neither words nor interpreters. Her dancing will speak for itself.

DOROTHY BARRET

Above, Lycette Darsonval. Left, the ballerina examines a cast of her foot.

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Movies

(continued from page 33)

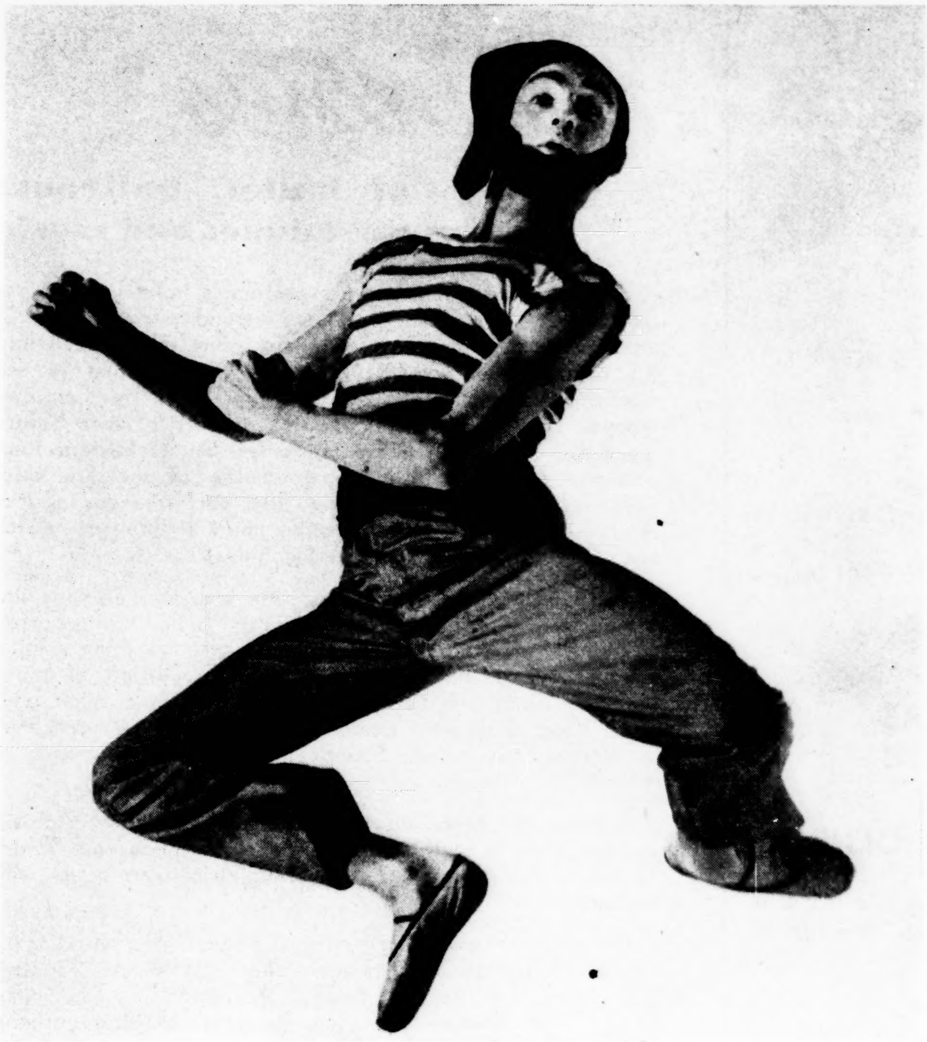
"After You've Gone." One of the best numbers in the picture is "Johnny Fedora and Alice Blubonnet," a love story starring a couple of hats with vocals by the Andrews Sisters. Another highly effective sequence finds Andy Russell singing "Without You" while rain, tears and flower petals merge in a moving symphony of sight and sound. *Make Mine Music* sounds a striking note among Hollywood's hollow chords.

Choreography

Maya Deren calls her three camera exercises in choreography "abandoned films." Miss Deren is undoubtedly indulging in a literary solecism. For, although these pictures are far from finished, they are also far from being abandoned. They reveal a tremendous love for the medium of movies and for the subject matter of the dance. Like many another experimental screen effort in the past these pictures succumb to the pitfall of preciousness. But, for the most part, they are stimulating and original excursions into what still remains largely uncharted cinematic territory.

Earl Kerkam

Meshes of the Afternoon, A Study in Choreography and *At Land* are what Miss Deren calls her pictures. They were made for peanuts, with a minimum of equipment, and they have been showing to small groups away from the main theatrical channels. The odds are that they will never be seen by those people who would profit by them most, in or out of Hollywood. But, in their own way, they are another potent argument against the professional movie studios.



Larry Colwell

Paris-Born Jean Guelis, once of the Paris Opera Ballet and recently with Ballet International and Massine's Highlights, will appear at the Roxy in his own successful "Sailor Dance."

Circus

(continued from page 21)

"Starless Nite," the horse, did a four-legged rumba in the center ring, and waltzed entirely around the arena.

The circus is mostly for children, so there was a toy ballet, the kind where wooden soldiers and stuffed animals and girl dolls come to life.

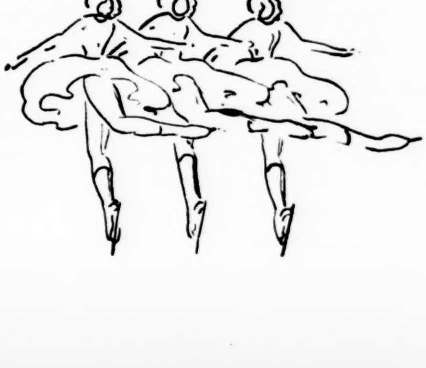
Skirted dogs and shirted monkeys danced. If balance is a part of the dance, then the original Wallanders were dancing in balance, three deep on bicycles on the highest wire, nearly scraping the tent top.

On the rings, as the program describes her, "The High Priestess of Rhythm Aloft, the Incomparable Lalage," did splits that nearly halved her, and did a hundred turns while she hung by the wrist in the sky of the tent.

In the "canvas ballet" dozens of trapeze artists flung themselves in leaps of fifty feet or more in air and dove to the net in diving exhibitions. On the tiny trapeze platforms, costumed men and girls rested in ballet-like positions.

There was more; I didn't see it all. There were three rings working at once, and to shift the eye for a moment was to lose completion of gesture and movement.

I made these drawings in quick pen and ink. It's a medium that flows fastest and which best expresses for me the feeling of the action of the circus.



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Footnotes

of ballet, ballroom the minuet and music

It's something more than a postman's holiday when the members of one ballet company attend performances of another. While on the road, their trains seldom pull into the same station, so that there is little chance to see classic dance other than the programs given by their own troupe. This spring, Ballet Theatre arrived in town before the Ballet Russe de Monte Carlo left on its Eastern tour, and the Ballet Russe made good use of the few days before departure by catching first performances of the rival group at the Met. Wonder how it feels to watch someone else do your role in Sylphides?

You can stop bemoaning the jitterbug . . . London has far outdone us with a novelty ballroom dance. As reported by the New York Sun, the dance observes one simple rule: "stay on the floor." None of this lifting, leaping, gyrating American Jive. Just lie down on the shiny ballroom floor, grab your partner's hand, and beat your feet in time to the music. Sounds like a new invention . . . relaxed exercise.

And on the other side of the scale, the Hotel Victoria in New York is inviting patrons of the Rendezvous Room to learn the minuet as the string trio warms up with Mozart.

For all of Hurok's prominent billing of "Russian Ballet" (in the hinterlands fans never hear of Ballet Theatre; it's always the Russian Ballet), the company has introduced more Americans than Russians to the podium: Leonard Bernstein, Lukas Foss, and, this season, conductor Robert Zeller. Leading a ballet orchestra is no easy matter. In opera, a conductor may look at his score while hearing a singer, and very well keep the tempo; in ballet, a conductor must know the score thoroughly and keep his eyes on the dancers, watching for entrances, exits and scene shifts.

Something-Ought-To-Be-Done-About-It. Dancers reporting to audition call for musical shows are too often turned away without an opportunity to show that they can dance. The call goes out for trained dancers, but the applicants are lined up and selected for height or type. The practice seems unfair and discourages the hard-working dancer. In conducting auditions for "Are You With It?" dance director Jack Donohue saved himself and the show from some inadequate dancers by giving everyone a fair chance to show what he could do, in tap and ballet.

Ten years ago this month, N. Y. critics were singling out Danilova's superlative dancing in Colonel de Basil's Ballet Russe . . . The WPA Federal Dance Theatre, under Don Becque, was forming staff and plans . . . La Meri was on tour in Europe . . . Jooss Ballet was touring America . . . and Broadway marquees were aglow with the names of Patricia Bowman, Harriet Hoctor, Jack Cole and Paul Haakon.

by Ruthella Wade

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